

BEAD

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&BUTTON

PUSHING the LIMITS

See what's new from artists Leah Fairbanks and Celie Fago



Peyote stitch necklace

embellished
with faceted drops p. 78

Wild about loops?



Stitch this
multicolored
herringbone cuff p. 94

Easy needleweaving

Learn a versatile jewelry-making technique p. 98



Leah Fairbanks'
sapphire-studded
art glass bead p. 74

PLUS:

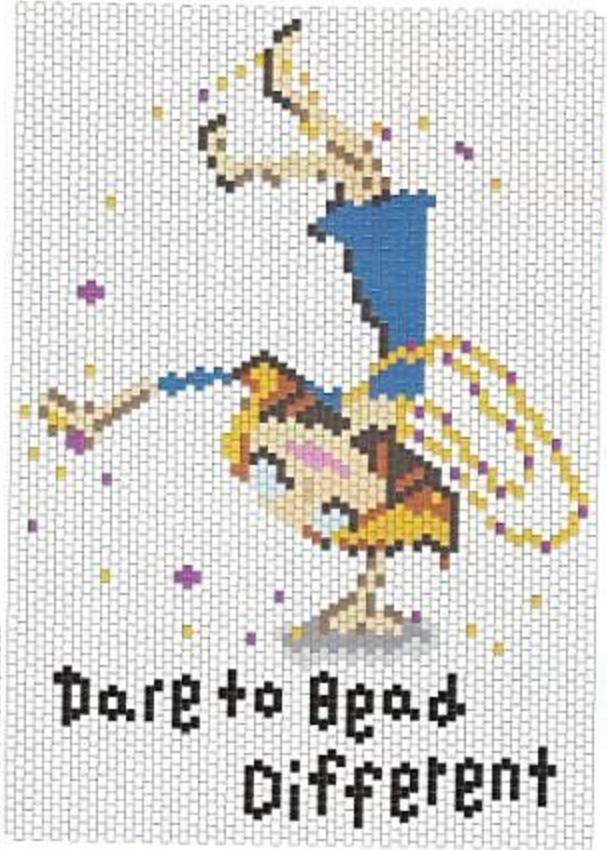
Guide to metal beads
Chain mail with crystals
Basic techniques

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Patterns



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Dare to Bead Different

Our Bead Girl has appeared on the *Bead&Button* Show T-shirts for the past three years, and this year we thought it'd be fun to turn her into a pattern for our readers to enjoy as well. Use peyote stitch with 15° seed beads to make this 2 1/4 x 4 1/4-in. (7 x 10.8cm) panel. If desired, stitch another ten to 12 rows of white at the top to wrap it around a wire or wooden hanger. *Bead&Button* Editorial Assistant Lora Groszkiewicz, who beaded the panel at right, also added a three-bead picot to the edges.

—*the editors of Bead&Button*



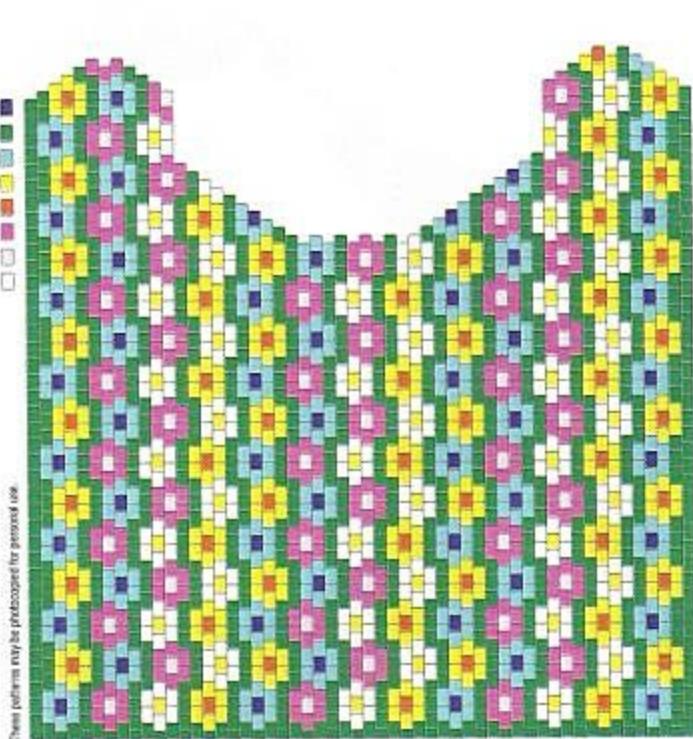
Flower garden bag

A vertical motif of colorful daisies brings a touch of summer to this charming accessory. To make the shaped bag, start at the lower left-hand corner of the pattern, and work in peyote stitch with 11° Japanese cylinder beads. Work the decrease section on one side, then mirror the shape on the other side while maintaining the pattern. If desired, incorporate the daisy motif in the strap, as I did.

—Kathleen Worden,
Grand Junction, Colorado;
gokath@bresnan.net



To submit a pattern, send us a hard copy. We pay for the patterns we publish. Write us at: Patterns, Bead&Button, PO Box 1812, Waukesha, WI 53187-1812.



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CynCam

Your Work

Botanical beauty

This botanical necklace begins with a free-form peyote stitch base. I embellished it with glass leaves, flowers, and bugs as well as freshwater pearls, stones, and Japanese beads. The clasp is a vintage leaf-shaped button.

Dorothy Beeler Jones,
Nashville, Tennessee,
dejones12@comcast.net

Flower vine

necklace

Inspired by Stephanie Sensach's macramé article in the August 2000 issue of *Bead&Button*, I combined my lampworked beads with round and leaf-shaped glass beads to create this viney flower necklace.

Mary Mau,
Sunnyvale, California,
beadreaming@pacbell.net

Moon collar

After finding this polymer clay moon bead by Karen Lewis, I decided to try my hand at a Sherry Serafini-style bead-embroidered collar. I've also included African opals (the other cab), freshwater pearls, and seed beads.

Cynthia Medeiros, Bakersfield, California, mds325@aol.com

Coral rose

I made this necklace as a gift for a friend who has a rose on her motorcycle. The lampworked choker features a turquoise donut and a carved coral rose. The branched fringe includes coral chips, seed beads, and turquoise cubes at the ends.

Madelyn Pyeatt, Bellingham, Washington,
madpyeatt@comcast.net

>> Kiley's gift

Inspired by Carol Wilcox Welz's caged braid, I made this amber-and-gold centerpiece and suspended it from a nested tube. I gave the necklace to my niece, Kiley, to thank her for her generous nature.

Bobbie Thoemer, Everson, Washington

>> Under the sea

I chose pearls and watery blue crystals to complement my one-of-a-kind mermaid focal bead by Joan Miller. The bead, which is reversible, features more charming sea creatures on the other side, giving me two ways to wear my necklace.

Jean Yates, Pound Ridge, New York, jyatesnewyork@aol.com



>> Collar amatista

It is very important to me to use natural materials in my jewelry. In this necklace, I used a large drop-shaped Uruguayan amethyst in its natural crystalline state. I made a peyote stitch bezel and bail and strung it on a spiral rope.

Maria Elena de los Santos, Santiago, Chile, elenadef@hotmail.com

>> African village

As a native of South Africa, I've always admired African tribal beadwork. Creating this beaded African village, which took two years to complete, was a dream come true. I used peyote stitch, right-angle weave, and more.

Charlene Sloane, Great Neck, New York, beadingcreations.com



Tears of Joy



MATERIALS

all projects

- flexible beading wire, .014
- chainnose or crimping pliers
- wire cutters

necklace 20 in. (51cm)

- 11 10mm round or faceted glass beads
- 200 4 x 6mm teardrop beads
- 24 4 x 6mm rondelles
- toggle clasp
- 2 crimp beads

bracelet 7 in. (18cm)

- 5 10mm round or faceted glass beads
- 60 4 x 6mm teardrop beads
- 12 4 x 6mm rondelles
- toggle clasp
- 2 crimp beads

earrings

- 16 4 x 6mm teardrop beads
- 4 4 x 6mm rondelles
- 2 crimp beads
- pair of earring wires



String small teardrop beads between large glass beads for an easy, yet substantial, two-strand necklace. The matching bracelet and earrings are a cinch.

designed by Helene Tsigistras

step by step

Necklace

- [1] Cut a 4-ft. (1.2m) piece of beading wire, and center the loop end of the clasp on it.
- [2] Over both ends, string a rondelle and a crimp bead

(photo a). Crimp the crimp head (Basics, p. 128).

[3] Over both ends, string a rondelle, a 10mm bead, and a rondelle (photo b).

[4] Separate the wires, and string ten teardrop beads on each (photo c).

[5] Repeat steps 3 and 4 nine times. Repeat step 3. You will have 11 10mm beads.

[6] Over both ends, string a crimp bead, a rondelle, and the other clasp half. Go back through the last four beads (photo d). Snug up the beads



[a]



[b]



[c]



[d]

to remove any slack. Crimp the crimp bead, and trim the wire ends.

Bracelet

[1] Cut a 20-in. (51cm) piece of beading wire, and center the loop end of the clasp on it. Follow steps 2 and 3 of the necklace.

[2] Follow step 4 of the necklace, but string six teardrop beads on each end (photo e).

[3] Repeat the pattern (rondelle, 10mm, rondelle alternating with six teardrops) four times. You will have five 10mm beads and will end with teardrops.

[4] Finish as in step 6 of the necklace.

Earrings

[1] Cut a 6-in. (15cm) piece of beading wire, and center four teardrop beads on it. String a rondelle over both ends (photo f).

[2] String two teardrops on each end. Over both ends, string a rondelle, a crimp bead, and an earring wire. Go back through the crimp bead and the top rondelle (photo g). Snug up the beads, and crimp the crimp bead (Basics). Trim the excess wire.

[3] Make a second earring to match the first. ■

EDITOR'S NOTE:

Because the beading wire shows somewhat in the earring design, consider using one of the new sterling-coated varieties for a more finished look.

Contact Helene Tsigstras at 1180 S. Bobolink Dr., Brookfield, Wisconsin 53005, (262) 786-1194, or email her at hetsigstras@earthlink.net.



[e]



[f]



[g]

Garden Variety

MATERIALS

- one pair of earrings
- 32 4mm round crystals or fire-polished beads, color A
- 16 4mm bicone crystals, color B
- 1g size 11th seed beads
- 2 1/2 in. (7cm) chain, 2mm links
- 2 6mm jump rings
- 2 4mm jump rings
- pair of earring findings
- Nymo B or D
- beading needles, #12
- chainnose pliers
- wire cutters



Dangle sparkling blossoms from chain for a pair of pretty earrings,
designed by Marcia DeCoster

step by step

Seed bead base

[1] Thread a needle with 1 yd. (.9m) of Nymo, and pick up 16 11th seed beads. Tie the ends together with a square knot (Basics, p. 128) to form a ring.

[2] Go through the next two beads on the ring. Pick up seven 11ths, skip two beads on the ring, and go through the next two beads (figure 1, a-b).

[3] Pick up five 11ths. Go

through the last two beads on the previous loop, the two beads you just went through on the ring, and the first two beads you picked up for this loop (b-c).

[4] Pick up five 11ths, skip two on the ring, and go through the next two (c-d). [5] Repeat steps 3 and 4 twice (d-e).

[6] To complete the final loop, go through the first two 11ths on the first loop, and pick up three 11ths. Go through the last two 11ths on the previous



FIGURE 1



FIGURE 2

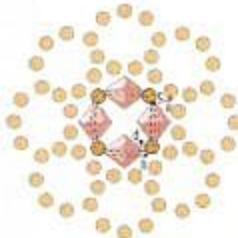


FIGURE 3

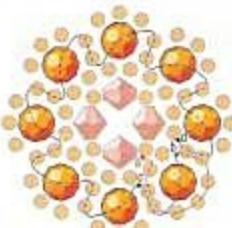


FIGURE 4



FIGURE 5

loop, and continue through the next four 11's on the ring (e-f).

Embellishment

[1] Pick up a bicone crystal. Skip two 11's on the center ring, and go through the next two (figure 2, a-b). Repeat three times (b-c).

[2] Go through the first crystal added in the previous step, and pick up an 11° (figure 3, a-b). Go through

the next crystal, and pick up an 11°. Repeat twice (b-c), then retrace the thread path for stability (c-d).

[3] Flip the beadwork over, and repeat steps 1 and 2 on the other side. Go into a nearby 11° on the center ring, and go through the seven 11's of a loop to get into position for the next step (figure 4, a-b).

[4] Pick up a round crystal or fire-polished bead, and go down the two 11's on the other side of the loop (b-c). Repeat seven times (c-d). Flip the beadwork, and repeat on the other side.

EDITOR'S NOTE:

Because the design of your earring findings may vary from those used here, you may find your earrings longer or shorter than desired. To get them just right, experiment with different chain lengths before cutting the chain segments.

Finishing

[1] Exit through a three-bead group on the outside edge. Pick up five 11's, and go through the next three-bead group (figure 5). Tie a half-hitch knot (Basics), and go back through the three-bead group and the five 11's.

in the opposite direction. [2] Tie off the tails in the beadwork with half-hitch knots, and trim the excess. [3] Cut a 1 1/4-in. (3.2cm) piece of chain. Attach a 6mm jump ring to one end and a 4mm jump ring to the other end (photo a).

[4] Attach the 6mm jump ring to the five-bead loop on a flower, and attach the 4mm jump ring to the earring finding (photo b). Close the jump rings.

[5] Make a second earring to match the first. •

Contact Marcia DeCoster at (619) 301-8197 or email her at marcia@decoster.org. Visit her website, marcia-decoster.org.

[a]



[b]

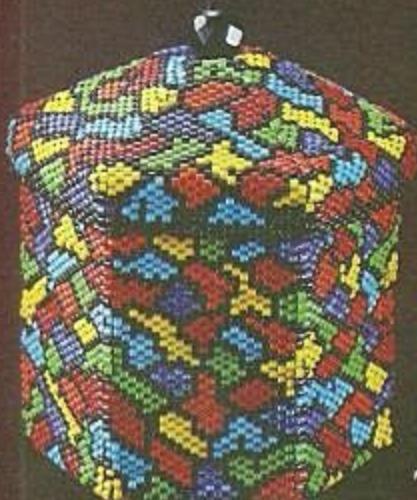
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"Puzzle Box"

By Judy Walker

Winner of the Sculptural Category
Treasures of TOHO Beading Contest



"Majestic Splendor" By Andrea Alyse

Second Winner of the Wearable Category Treasures of TOHO Beading Contest

Cybercam

Charming Glass Spirals

MATERIALS

- bracelet 8 in. (20cm)
- 13-16 12-15mm disk-shaped glass beads (Family Glass, familyglasskc.com)
- 14-16 10mm round stone or glass beads
- 4 3mm round silver beads
- 4 4mm silver spacers
- toggle clasp
- 4 ft. (.12m) 24-gauge sterling silver wire, half-hard
- 13-16 6.8 x 4.7mm, 18-gauge oval jump rings (Rio Grande, 800-645-6566)
- 2 crimp beads
- 2 crimp covers (optional)
- flexible beading wire, .014
- roundnose pliers
- crimping pliers (optional)
- chainnose pliers
- wire cutters



Last year at the *Bead & Button Show*, I purchased a handful of disk-shaped glass beads from Family Glass. The unusual shape and radiant colors were irresistible. I played with these beads for months, trying to showcase them in a bracelet.

step by step

Charms

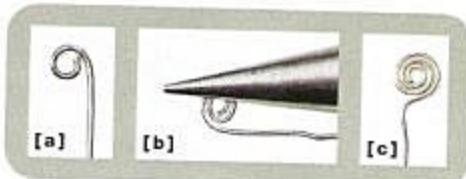
[1] Cut a 3-in. (7.6cm) piece of 24-gauge wire. Using roundnose pliers, start at one end of the wire, and roll a loop large enough to

accommodate an oval jump ring (photo a).

[2] Hold the side of the loop with chainnose pliers. Apply pressure to the straight wire with your index finger while turning the loop with the pliers (photo b).

design. Then I spotted a button bracelet in a clothing catalog, and it gave me the idea to turn the beads into charms.

by Cheryl Phelan



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CYNICAM

[3] Continue coiling the wire around the initial loop for two or three revolutions. Then bend the straight wire below the coiled spiral (photo c).

[4] Slide a disk-shaped glass bead on the wire. Bend the wire so the spiral is slightly higher than the edge of the bead. Then bring the wire up against the back of the bead so it is parallel with the straight wire under the spiral (photo d).

[5] Trim the straight wire to 1 in. (2.5cm) above the spiral. Start at the end of the wire, and make a second spiral to match the first (photo e).

[6] Open an oval jump ring (Basics, p. 128), and slide it through the center loop of both spirals (photo f). Close the jump ring.

[7] With chainnose pliers, make bends in the straight wire that resemble a zigzag or lightning bolt (photo g).

These decorative bends will snug the wire against the bead.

[8] Repeat steps 1-7 with the remaining disk beads.

Assembly

[1] Cut a 12-in. (30cm) length of flexible beading wire, and tape one end of the beading wire to your work surface. Starting with a 10mm round bead, string a charm between 10mm rounds (photo h) until your bracelet is about 1½-2 in. (3.8-5cm) short of the desired length.

[2] String a silver spacer, a 3mm round silver bead, a spacer, a crimp bead, and a 3mm round. Bring the wire through the loop of a clasp half and back through the silver beads just strung (photo i).

[3] Remove the tape from the other end of the beading wire, and repeat step 2 with the other clasp half. Leave a little slack between the beads so the charms hang freely on the wire.

[4] Carefully check the fit of the bracelet, and add or remove beads as necessary. Crimp the crimp beads (Basics), and trim the excess wire. Cover each crimp bead with a crimp cover if desired. •



[d]



[e]



[f]



[g]



[h]



[i]

Contact Bobby Rhoade of Family Glass via email at familyglasskc@yahoo.com, or visit familyglasskc.com. Family Glass will be exhibiting at the Bead & Button Show in Milwaukee in June.



Supple Herringbone Ropes

MATERIALS

both projects

- Fireline 6 lb. test
- beading needles, #10 or #12

necklace 16 in. (41cm)

- 8g size 1 (3mm) bugle beads
- 7g Japanese cylinder beads

bracelet 7 in. (18cm)

- 4g size 1 (3mm) bugle beads
- 4g Japanese cylinder beads



A repeating pattern of bugle beads and Japanese cylinder beads worked in herringbone stitch creates interesting surface texture on a graceful rope. Enjoy the rope as a necklace, or make a shorter version to wear as a bracelet. Finish both with a peyote stitch toggle clasp.

designed by Jill Wiseman

stepbystep

Herringbone rope

[1] On 2 yd. (1.8m) of Fireline, pick up four cylinder beads. Go through them again in the same direction, leaving a 6-in. (15cm) tail. Align the beads to start a ladder (Basics, p. 128), as in figure 1, a-b.

[2] Continue making a ladder with two cylinders per stitch until you have a total of eight stitches (b-c).

[3] Connect the last stitch to the first to form a tube (figure 2, a-b).

[4] Work one round of herringbone (Basics) as follows: Pick up two cylinders,

go down through the top cylinder in the adjacent stack, and come up through the next cylinder (figure 3, a-b). Repeat around the tube.

[5] To start the next round, step up by going through the top cylinder in the adjacent stack and the first cylinder in the first round (figure 4, a-b).

Continue in herringbone using cylinders (b-c), and step up as before.

[6] Work the next round using bugle beads.

[7] Continue stitching two rounds of herringbone using cylinders and one round using bugles until the tube is 1 in. (2.5cm) short of the

CYCLAM

desired length of your necklace or bracelet. End with three rounds of cylinders. **[8]** Pick up two cylinders, and go down through the top cylinder in the next stack (figure 5, a-b). Go back through the top two cylinders in the previous stack (b-c), and continue through the top two in the next stack (c-d). This straightens the two sets of cylinders so they look like the ladder stitch row at the rope's start. Come up through the top cylinder in the next stack (d-e).

[9] Pick up one cylinder, go back down through the top two cylinders in the previous stack, and come up through the top two in the next stack (e-f). Pick up one cylinder, go down through the top cylinder on the next stack, and come up through the top two cylinders in the previous stack. Go back down the top two cylinders in the next stack (f-g).

[10] Repeat step 9 until you reach the starting point. Connect the last stitch to the first, as in figure 2, a-b.

[11] Secure the thread in the beadwork, and trim. Repeat with the tail at the starting end.

Clasp

[1] On a comfortable length of Fireline, pick up a stop bead (Basics), leaving a 6-in. tail. Pick up ten cylinders, turn, and work back across the row in flat, even-count peyote stitch (Basics). Stitch a total of ten rows.

[2] Roll the peyote strip into a tube, and zip up the first and last rows (Basics and photo a).

[3] Secure the thread, and trim. Remove the stop bead, and secure the other tail.

[4] Start a new thread at one end of the rope, and exit any bead in the end row. Pick up six cylinders, go through two cylinders at the center of the peyote tube, and pick up two more cylinders. Go through the fourth cylinder of the first six, pick up three cylinders, and go through a bead on the rope's end row opposite the starting point (photo b).

[5] Retrace the thread path twice, then secure the thread, and trim.

[6] To make the loop end of the clasp, start a thread at the other end of the rope. Exit a bead in the end row that's in the same column of beads as the toggle connection. Pick up enough cylinders (approximately 27) to form a loop large enough to go over the toggle. Go through the fourth cylinder of the 27, pick up three cylinders, and go through a bead on the end row opposite the starting point (photo c).

[7] Retrace the thread path three times. If desired, work a row of peyote stitch around the loop (photo d). Secure the thread, and trim. •

You can reach Jill Wiseman at jill@tapestrybeads.com, or visit her website, tapestrybeads.com.



FIGURE 1

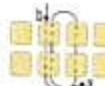


FIGURE 2



FIGURE 3

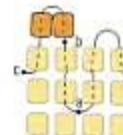
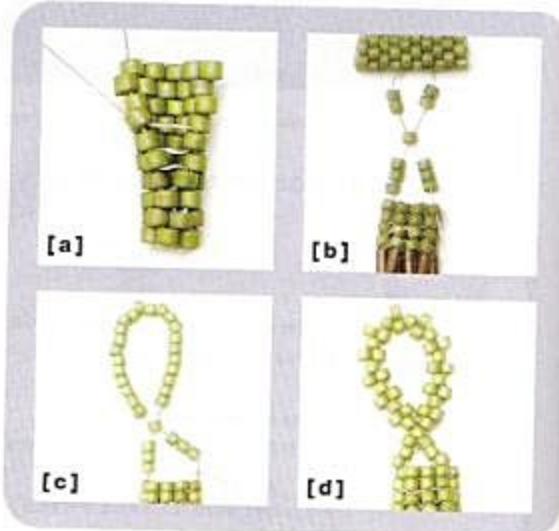


FIGURE 4



FIGURE 5



CYNCA

2006 Bead&Button Show Art-Bead Necklace

MATERIALS

necklace 19 in. (48cm)

- 2006 Bead&Button Show bead (800) 554-0197, beadandbuttonshow.com)
- Swarovski crystals:
 - 6 8mm round, light azurite AB
 - 4 8mm bicone, jet AB 2X
 - 35 6mm bicone, jet AB 2X
 - 33 4mm bicone, jet AB 2X
 - 36 4mm round, indicolite
 - 36 3mm bicone, pacific blue
- 8 size 11th or smaller seed beads to match crystals
- dichroic box clasp (pearladrake.com)
- 3 6mm bead caps
- 3 crimp beads
- flexible beading wire, .010
- crimping pliers
- wire cutters

The 2006 Bead&Button Show commemorative bead by Stuart Abelman is the beautiful focal piece of a sparkling fringed necklace.

by Anna Elizabeth Draeger

stepbystep

[1] Cut four 24-in. (61cm) pieces of flexible beading wire. Fold a piece of tape around each strand about 6 in. (15cm) from one end. **[2]** On the 6-in. end of the first strand, string the first fringe: a seed bead, a 3mm bicone crystal, a 4mm round crystal, a 4mm bicone crystal, a 6mm bicone crystal, a 4mm bicone, a 4mm round, a 3mm bicone, and a seed bead. Skip the seed bead, and

take the tail back through the rest of the beads (**photo a**). On the remaining strands, string the following patterns, and secure the tails as before. Strand 2: seed bead, 3mm bicone, 4mm round, 4mm bicone, 6mm bicone, 4mm bicone, 4mm round, 3mm bicone, 4mm round, 4mm bicone, 6mm bicone, 4mm bicone, 4mm round, 3mm bicone, seed bead. Strand 3: seed bead, 3mm bicone, 4mm round, 4mm bicone, 4mm round, 3mm

bicone, 6mm bicone, 3mm bicone, 3mm bicone, 4mm round, 4mm bicone, 6mm bicone, 4mm bicone, 4mm round, 3mm bicone, seed bead (**photo b**).



[3] Remove the tape. Put all four strands and the tails from the fringe through the large opening of a bead cap, an 8mm bicone, and the small end of another bead cap (photo c).

[4] String a 4mm bicone and a crimp head over all four strands and fringe tails (photo d). Crimp the crimp bead (Basics, p. 128), and trim the fringe tails next to the crimp.

[5] On all four wires, string the show bead, a 4mm bicone, the large end of a bead cap, and an 8mm bicone (photo e).

[6] Split the strands into two pairs, and string an 8mm bicone on each pair (photo f).

[7] String the following pattern on each pair: 3mm bicone, 4mm round, 4mm bicone, 6mm bicone, 8mm round, 6mm bicone, 4mm bicone, 4mm round, 3mm bicone, 6mm bicone. Repeat the pattern twice.

[8] String the following pattern on each pair: 3mm bicone, 4mm round, 4mm bicone, 6mm bicone, 4mm bicone, 4mm round, 3mm bicone, 6mm bicone. Repeat.

[9] String the following pattern on each pair: 3mm

bicone,
4mm
round, 4mm
bicone, 6mm
bicone, 4mm
bicone, 4mm round,
3mm bicone.

[10] On one pair, string a crimp bead and half the clasp. Go back through the crimp bead, and crimp it. Trim the tail. Repeat with the other pair. •

Stuart Abelman is exhibiting at the Bead & Button Show in Milwaukee in June. To see more of his work, visit his website, abelmanartglass.com.

[b]



[c]



[d]



[e]



[f]

Arabesque Bracelet



MATERIALS

bracelet 7 1/4 in. (18.4cm)

- bicone crystals
- 24 6mm, color C
- 12 4mm, color A
- 34 4mm, color B
- 24 4mm, color D
- Japanese seed beads
- 3g, size 11th
- 3g, size 15th
- toggle clasp
- 2 4mm jump rings
- Fireline 6 lb. test
- beading needles, #12

Intricate layers, multiple sizes of crystals, and seed beads bring on the glamour with this cross-needle-weave technique.

designed by **Joanie Jenniges**

step by step

Base

- [1] Cut a 2-yd. (1.8m) length of Fireline. Thread a needle on both ends.
- [2] Center ten 15th seed beads on the Fireline. Pick up an 11th, a 4mm color A bicone crystal, and an 11th on the first needle. Cross the second needle through the 11th, the A, and the 11th in the opposite direction (figure 1).
- [3] On each needle, pick up

an 11th, a 4mm color B bicone crystal, and an 11th. On the first needle, pick up an 11th, a 6mm color C bicone crystal, and an 11th. Cross the second needle through the 11th, the C, and the 11th in the opposite direction (figure 2, a-b and g-h).

[4] On each needle, pick up an 11th, a C, and an 11th. On the first needle, pick up an 11th, a C, and an 11th. Cross the second needle through the 11th, the A, and the 11th in the opposite direction (e-f and i-j).

[5] On each needle, pick up an 11th, a B, and an 11th. On the first needle, pick up an 11th, an A, and an 11th. Cross the second needle through the 11th, the A, and the 11th in the opposite direction (g-h and i-j).

[6] Repeat steps 3-5 six times or to the desired length, ending with step 5.

[7] Pick up ten 15ths on the

first needle. Cross the second needle through the ten 15°s. Cross both through the 11°, A, and 11° from step 5.

[8] Secure the tails in the loop of 15°s using half-hitch knots (Basics, p. 128).

Embellishment

[1] Thread a needle on both ends of a new length of Fireline. Center it in the 11°, C, and 11° on one end of the bracelet (figure 3, a-g).

[2] On each needle, pick up an 11° and a 4mm color D bicone crystal. Sew through an 11° with both needles (a-b and g-h).

[3] On each needle, pick up a D and an 11°. Cross both needles through the next 11°, C, and 11° on the base (b-c and h-i).

[4] On each needle, pick up four 15°s. Pick up a B with the first needle, and sew through it in the same direction with the second needle (c-d and i-j). On each needle, pick up three 15°s. Cross both needles through the next 11°, A, and 11° on the base (d-e and j-k).

[5] On each needle, pick up three 15°s. Pick up a B with the first needle, and sew through it in the same direction with the second needle (e-f and k-l). On each needle, pick up four 15°s, and cross both needles through the next 11°, C, and 11° on the base (f-g and l-m).

[6] Repeat steps 2-5 over the length of the bracelet, ending with step 3.

[7] Secure the tails in the loop of 15°s.

[8] Start a new thread, and secure one end in the headwork, exiting at figure 4, point a.

[9] Sew through the 11°, the four existing 15°s, and the B (a-b).

[10] Pick up an A, and sew through the next B (b-c). Continue to sew through the existing beads, exiting at point d.

[11] Sew through to the next section to repeat steps 8-10. Secure the tails.

[12] Open a jump ring (Basics), and attach half of the clasp to either of the 15° loops on the ends of the bracelet. Close the jump ring. Repeat on the other end. •

Contact Joanie Jenniges at joanie@beadworkdesigns.com, or visit beadworkdesigns.com.



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

Clever Petals

MATERIALS

- one pair of earrings
- 6mm bicone crystals
2 color A
2 color B
- 4mm bicone crystals
2 color C
2 color D
- 6 3-6mm silver spacers
or bead caps
- 10 in. (25cm) 18-gauge
wire, dead-soft
- 8 in. (20cm) 24-gauge wire,
dead-soft
- pair of earring findings
- chainnose pliers
- roundnose pliers
- wire cutters
- hammer
- steel block or anvil
- drill with diamond bit
(optional)



Bring the garden indoors with a pair of easy flower earrings. This whimsical summertime accessory blooms all year long.

designed by **Wendy Witchner**

step by step

- [1] Cut a 5-in. (13cm) piece of 18-gauge wire. Using roundnose pliers, roll one end of the wire into a small loop (photo a).
- [2] Refer to the template in figure 1, and continue

bending the wire into a flower shape (photo b). Trim any excess wire.

- [3] Place the flower shape on a steel block or anvil, and use a hammer to flatten and stiffen it (photo c). Adjust the flower shape with pliers as needed.

To give the wire a textured

surface, carve a design into the head of a hammer (photo d) using a drill with a diamond bit before you hammer it.

- [4] Cut a 4-in. (10cm) piece of 24-gauge wire. Roll one end of the wire into a small loop as in step 1. Continue



rolling until you have two loops (photo e).

[5] Make a bend in the wire directly below the loops, and strin a 6mm color A crystal on the wire (photo f).

[6] Bring the end of the wire through the flower's center loop. Secure the crystal in the loop by wrapping the wire around the side of the petal

below the loop (photo g).

Make a couple more wraps, and end with the wire crossing over the front of the petal (photo h).

[7] String a silver spacer or bead cap, a 4mm color C crystal, a silver spacer or bead cap, and a 6mm color B crystal (photo i).

[8] Position these beads

against the flower, and bend the wire directly below the beads as shown in figure 2.

[9] String a 4mm color D crystal and a silver spacer or bead cap. Make a small loop or coil, and trim the excess wire (photo j).

[10] Open the loop (Basics, p. 128) on an earring finding, and connect it to the middle

petal (photo k). Close the loop.

[11] Make a second earring to match the first. •

Contact Wendy Wachner at (540) 735-6364 or wirewend@aol.com. She will be exhibiting and teaching at the Bead&Button Show in Milwaukee in June.



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ON THE COVER
Leah Fairbanks frames her art-glass beads with gemstones and 18k gold, p. 74. Photo by Bill Zuback.

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ONLINE

Visit our website at beadandbutton.com

Cyncam

Viva Carmen Miranda!

Playful shapes and colors unite in a festive necklace-and-earring set

designed by Christine Strube

It's time to party when you wear the exciting tropical colors favored by the queen of Brazilian samba. Notice how the soothing influence of blue and rose balances the sizzle of mango, fuchsia, and lime. Use the bead colors and patterns shown here, or design a color palette of your own. Making substitutions is half the fun!

step by step

Necklace Dangles

The more dangles you make, the fuller the piece will be. This necklace uses 36 dangles. [1] To make the necklace dangles, string each of the

following combinations on stainless steel head pins.

- a 6mm teal pearl and five 11[°] seed beads (photo a) (make 24)
 - a 10mm mango pearl (photo b) (make six)
 - a paddle head (photo c) (make six)

[2] Make a wrapped loop (Basics, p. 128) above each dangle. Trim the excess wire.

Focal piece

- [1] Make the first half of a wrapped loop at one end of the 4-in. (10cm) wire.
- [2] Cut a six-link piece of





[c]



[d]



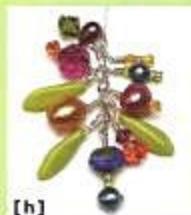
[e]



[f]



[g]



[h]



[i]



[j]

3mm chain. Slide the end link into the wrapped loop (photo d). Finish the wraps, and trim the excess wire.

[3] String the following combinations on a sterling silver head pin (photo e):

- a 3mm orange fire-polished bead, an 11th, and a 3mm orange bead
- a 3mm orange bead and an 8mm rose pearl
- a 6mm olivine bicone crystal and a 5mm fuchsia pearl
- a 10mm mango pearl
- a 6mm teal pearl, two 11ths, and an 8mm blue rondelle
- a 4mm sun bicone and an 8mm fuchsia round crystal
- an 11th, a 6mm teal pearl, and two 11ths
- a 6mm fire-opal round crystal and a 4mm fuchsia bicone

[4] Make the first half of a wrapped loop above each dangle.

[5] To make a dagger bead dangle, cut the head off a head pin. Slide a dagger one-third of the way onto the wire. Cross the wire ends above the bead (photo f). Bend both ends straight up where they cross, then make the first half of a wrapped loop with the longer wire (photo g) (make three).

[6] Attach one dangle to the bottom chain link and finish the wrapped loop.

[7] Attach a dangle to each side of the remaining five links (photo h). Finish the wrapped loops, and trim any excess wire.

[8] Use chainnose pliers to gently squeeze the top chain link and the wrapped loop above it into a narrow oval.

[9] String the focal bead over the wire and the squeezed chain link. String a 6mm

olivine bicone and a 4mm fuchsia bicone, and make a wrapped loop (photo i).

Necklace assembly

[1] Cut a 22-in. (56cm) piece of beading wire, and center the focal piece on it.

[2] On one side, string a 5mm fuchsia pearl, an 8mm blue rondelle, two teal dangles, a 6mm teal pearl, a 5mm fuchsia pearl, a paddle dangle, a 5mm fuchsia pearl, a 6mm fire-opal round crystal, a teal dangle, a 10mm chalcedony rondelle, a teal dangle, a 3mm orange bead, a dagger, a mango dangle, and a dagger (photo j). Repeat.

[4] String a 3mm orange bead, an 8mm blue rondelle, a 6mm teal pearl, two dangles, a 10mm mango pearl, a 4mm turquoise bead, a 10mm chalcedony rondelle, a 4mm olivine bicone, an 8mm blue rondelle, two 5mm fuchsia pearls, and a 4mm olivine bicone (photo l).

[5] String a crimp bead, a 4mm turquoise bead, and one end link of the 5mm chain. Go back through the last three beads (photo m).

[6] Repeat steps 2–5 on the other end, substituting the clasp for the 5mm chain in step 5.



[k]



[l]



[m]



[n]



[o]



[p]

MATERIALS

both projects

- chain nose pliers
- roundnose pliers
- wire cutters

necklace 16 in. (41 cm) with 2-in. (5 cm) extension

- 22mm focal bead (Libby Leuchtmann, sorellabeads.com)
- 8 10mm chalcedony rondelles, pink
- 6 10 x 20mm glass paddle beads, green
- pearls
- 9-10 10mm faceted round, mango
- 8mm round, rose
- 34 8mm round, teal
- 19 6mm top-drilled drops, fuchsia
- Swarovski crystals
- 8mm round, fuchsia
- 7 6mm round, fire-opal
- 2-3 6mm bicone, olivine
- 4 4mm bicone, olivine
- 3-4 4mm bicone, fuchsia
- 4mm bicone, sun
- 11-12 8mm glass rondelles, blue
- 19 6 x 15mm glass dagger beads, lime green
- 4 4mm glass beads, turquoise
- 15 3mm fire-polished beads, orange
- 5g size 11th seed beads, lime

clasp

- 4 in. (10cm) 22-gauge sterling silver wire
- 2 in. (5cm) sterling silver chain, 5mm links
- 1 in. (2.5cm) sterling silver chain, 3mm links
- 36 2-in. stainless steel head pins
- 13 2-in. 24-gauge sterling silver head pins
- 2 crimp beads
- flexible beading wire, .019
- crimping pliers

earrings

- 2 10mm faceted fiber-optic coin beads, lime green
- pearls
- 2 10mm faceted round, mango
- 2 8mm round, rose
- 6 6mm round, teal
- Swarovski crystals
- 2 8mm bicone, fuchsia
- 2 4mm bicone, fuchsia
- 2 4mm bicone, olivine
- 2 4mm bicone, sun
- 2 8mm glass rondelles, blue
- 2 8mm glass rondelles, green
- 12 size 11th seed beads, lime
- 2 in. sterling silver chain, 5mm links
- 14 2-in. 24-gauge sterling silver head pins
- pair of earring wires

[7] Test the fit, and add or remove beads as necessary.

[8] To make the optional two dangles for the chain extender, string a 10mm mango pearl and a 4mm fuchsia bicone on a sterling silver head pin. String a 6mm olivine bicone and an 8mm blue rondelle on another sterling silver head pin. Attach the dangles to the last chain link with wrapped loops (photo n).

Earrings

[1] Cut a four-link piece of 5mm chain.

[2] To make the seven dangles, string each of the following combinations on a sterling silver head pin:

- a 6mm teal pearl, two 11th seed beads, an 8mm blue rondelle, and two 11ths
- a 6mm teal pearl and two 11ths
- a 10mm mango pearl
- a 4mm sun bicone crystal and an 8mm fuchsia bicone
- an 8mm green rondelle

and a 6mm teal pearl

- an 8mm rose pearl and a 4mm olivine bicone
- a 4mm fuchsia bicone and a 10mm faceted fiber-optic coin

[3] Make the first half of a wrapped loop (Basics) above each dangle.

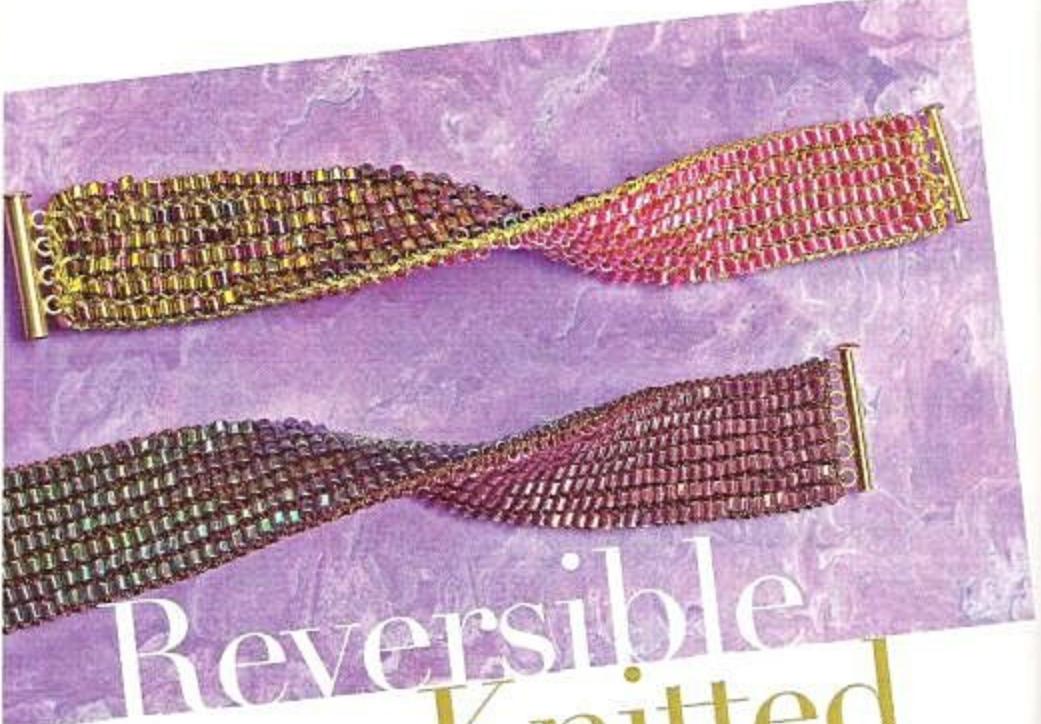
[4] Slide the loop of the blue rondelle unit into the end chain link. Finish the wraps.

[5] Attach a dangle to each side of the remaining three chain links with wrapped loops (photo o).

[6] Open the loop of an earring wire (Basics), and attach the chain (photo p). Close the loop.

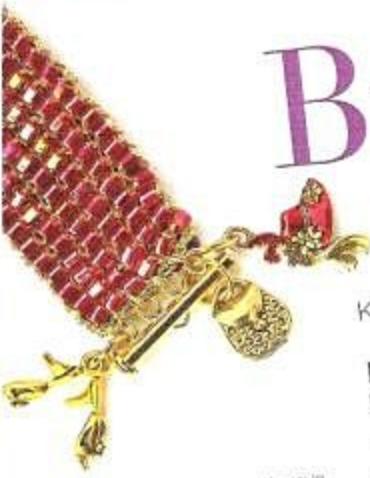
[7] Make a second earring to match the first. •

Christine Strube has kits available for this necklace. To find out more, contact Christine via email at chstrube@earthlink.net or sorellabeads@aol.com.



Reversible Knitted Bracelets

designed by Mary Libby Neiman



Leave the clasp loops plain, as shown in the top two bracelets, or attach charms to the loops, as shown above.

Knitting every row creates colorful two-sided bands

If you're comfortable working with ultrathin knitting needles and fine yarn or thread, you'll enjoy making these versatile bracelets. Start by prestringing beads in your choice of colors and patterns, then simply knit every row. The bracelets work up quickly and are a delight to wear.

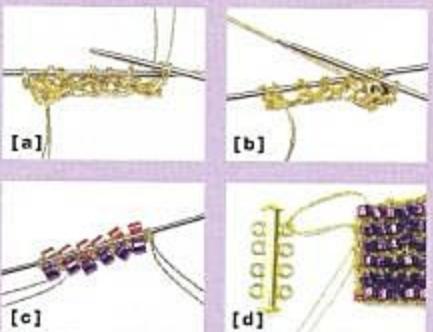


FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

step by step

[1] Center a twisted-wire or Big Eye needle on 24 yd. (22m) of thread. Line up the tails so they are even, and wind 10 yd. (9m) of thread onto a bobbin (reuse an empty thread package if available).

[2] String a repeating pattern of six color A and six color B 8th cylinder or seed beads 60 times (120 beads total), releasing thread from the bobbin as needed. Distribute the beads along the length of the thread, and rewind the bobbin.

[3] Leaving a 1-ft. (30cm) tail, cast on (figures 1–3) seven stitches, keeping the tension loose.

[4] Knit (figures 4 and 5) across the row.

[5] Slip the first stitch as if to purl, but keep the thread back in the knit position (photo a). Slide a B against the needle, and knit one stitch, keeping the bead on the back of the knitting (photo b). Make sure your tension is tight enough to prevent the bead from coming through to the front. Repeat across the row.

[6] Repeat step 5. The first row of beads will face you; the second row will be on the back (photo c). Continue until your bracelet is about ½ in. (1.3cm) short of the desired length.

[7] Cast off (figure 6), keeping the tension loose, as

MATERIALS

- bracelet: 7 in. (18cm)
- 14g size 8th (3.3mm) cylinder or seed beads, in each of 2 colors, A, B
- 1-in. (2.5cm) slide clasp
- 24 yd. (22m) New Metallics 2-ply thread, or E- or F-weight buttonhole-twist silk
- twisted-wire or Big Eye needles
- tapestry needle, #24
- pair of steel knitting needles, size 0000
- charms (optional)
- bobbin (optional)

Bead-Knitting Tips

• Before taking on a bead-knitting project, it's a good idea to be comfortable with basic knitting techniques. For this bracelet, you need to know how to cast on, cast off, slip a stitch purwise, and work in knit stitch.

• To check the accuracy of your pattern when stringing beads for a knitting (or crochet) project, string several pattern repeats, and make a color copy of the beads. Then, as you string the entire length of beads for the project, compare the bead placement to the pattern on your copy. You should be able to spot and correct any errors before your project gets underway.

• In bead knitting, the thread will show between beads and along the edges, so choose a hard-twisted thread or yarn in a color that complements your beads.

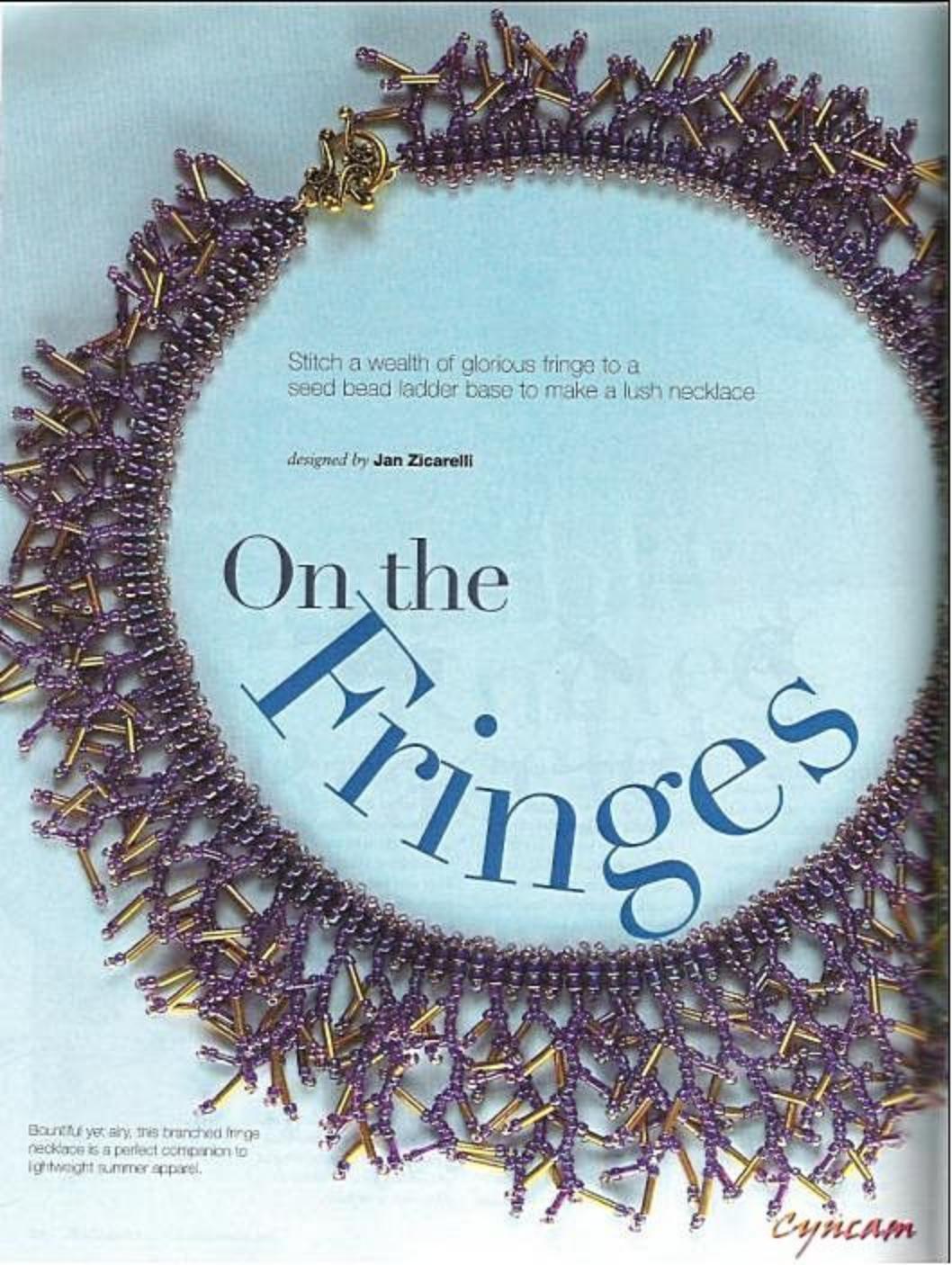
• Slide an earring back on one end of each of your double-pointed steel knitting needles to protect yourself from the sharp tip. Put an earring back on the needle's working end to keep the stitches from sliding off when the needles are not in use.

— Mary Libby Neiman

at the start. Cut the thread, leaving a 1-ft. tail.

[8] Thread a tapestry needle on one of the tails. Sew the clasp to the bracelet by stitching through a clasp loop and through the nearest stitch (photo d). Sew through every stitch for a firm, even connection. Repeat on the other end. Add small charms to the clasp loops if desired. •

Mary Libby Neiman owns On the Surface. She is the author of Bead Knitting and Bead Crochet Basics published by Design Originals. Contact her at marylibby@onsurface.com, or visit her website, onsurface.com. She will be exhibiting at the Bead & Button Show in Milwaukee in June.



Stitch a wealth of glorious fringe to a seed bead ladder base to make a lush necklace.

designed by **Jan Zicarelli**

On the Fringes

Bountiful yet airy, this branched fringe necklace is a perfect companion to lightweight summer apparel.

Cuncam



Gently graduated branched fringe – long in front and short in back – makes a frothy necklace with a graceful drape. Using bugle beads in a contrasting color lends a bit of spiky fun.

step by step

Ladder

- [1] Thread a needle with a 1-yd. (.9m) length of Nymo or Fireline. Pick up four 8° seed beads, go through them again in the same direction, and tighten the thread so you have two pairs of beads sitting side by side (figure 1, a-b).
- [2] Pick up two 8°s, go through the last pair again, and go back through the pair just added (b-c). Repeat (c-d). Continue stitching a two-bead ladder (Basics, p. 128) until you have a total of 133 pairs and the ladder is approximately 16 in. (41cm) long.

Because seed beads can vary in size, you may need to use more or fewer than 133 pairs to get the desired length. To adjust the count, add or omit pairs in multiples of four. Each four-pair segment is about $\frac{1}{2}$ in. (1.3cm) long.

- [3] Finish the tails in the headwork with a few half-hitch knots (Basics) between beads, and trim.

Fringe

If you changed the number of beads in your ladder, you'll also need to adjust one or more of the fringe sections as well. Be sure to make the same adjustment on each side of the necklace for symmetry. For each four-pair segment adjustment, you'll need to add or omit two fringes, one per side.

- [1] Secure a 2-yd. (1.8m) length of thread in the ladder two rows to the right of center, and zigzag through the beads to exit the middle pair.
- [2] Pick up 25 11°s, one bugle bead, and two 11°s (figure 2, a-b). Skip the last 11°, and go through the next 11°, the bugle, and an 11° (b-c).

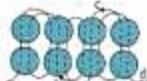


FIGURE 1

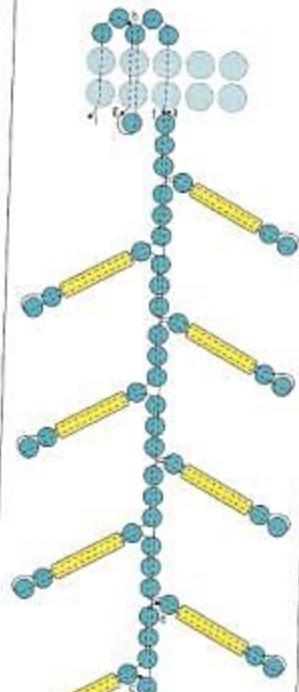


FIGURE 2



[3] Pick up an 11°, a bugle, and two 11°'s (c-d). Skip the last 11°, and go back through the bugle and 11°. Continue through three 11°'s on the main branch (d-e).

[4] Repeat step 3 seven times (e-f) for a branched fringe with a total of nine bugles.

[5] Go up through the two ladder beads above the fringe, pick up three 11°'s, go down through the next pair of beads on the ladder, and pick up an 11° (f-g).

[6] Go back through the two ladder beads and the third 11° above the ladder (g-h).

[7] Pick up two 11°'s, and go through the next pair on the ladder (h-i).

[8] Repeat steps 2-7, but in step 5, continue through the 11° above the ladder, and pick up two 11°'s instead of three before going through the next pair, as in steps 6 and 7. Make a total of four fringes with nine bugles each.

[9] Continue stitching as in step 8, but make gradually shorter fringes by making the following adjustments in five-fringe groups.

Section 2: Pick up 22 11°'s. Make a total of five fringes with eight bugles each.

Section 3: Pick up 19 11°'s. Make a total of five fringes with seven bugles each.

Section 4: Pick up 16 11°'s. Make a total of five fringes with six bugles each.

Section 5: Pick up 13 11°'s. Make a total of five fringes with five bugles each.

Section 6: Pick up ten 11°'s. Make a total of five fringes with four bugles each.

Section 7: Pick up seven 11°'s. Make a total of five fringes with three bugles each. After the final fringe, go back up

through the ladder beads above the fringe, but do not go through the 11° above the ladder. End the threads, and trim.

[10] Secure a new thread near the middle of the ladder, and exit the 11° above the center ladder row. Repeat step 8 going in the other direction, but make only three more nine-bugle fringes for the center section, giving you a total of seven fringes with nine bugles. Repeat step 9 to make this end the mirror image of the first.

Clasp

[1] Secure a new thread at one end, and come out the last pair of ladder beads. Pick up an 11°, a clasp half, and an 11° (photo a). Go back through the last pair of ladder beads (photo b). Retrace the thread path several times for security. Secure the thread in the beadwork, and trim.

[2] Repeat on the other end. •

Jan Zicarelli is from Excelsior, Minnesota. She will be teaching at the Bead & Button Show in Milwaukee in June. Contact her at jan.zicarelli@mchsi.com.

MATERIALS

necklace: 16½ in. (41.9cm)

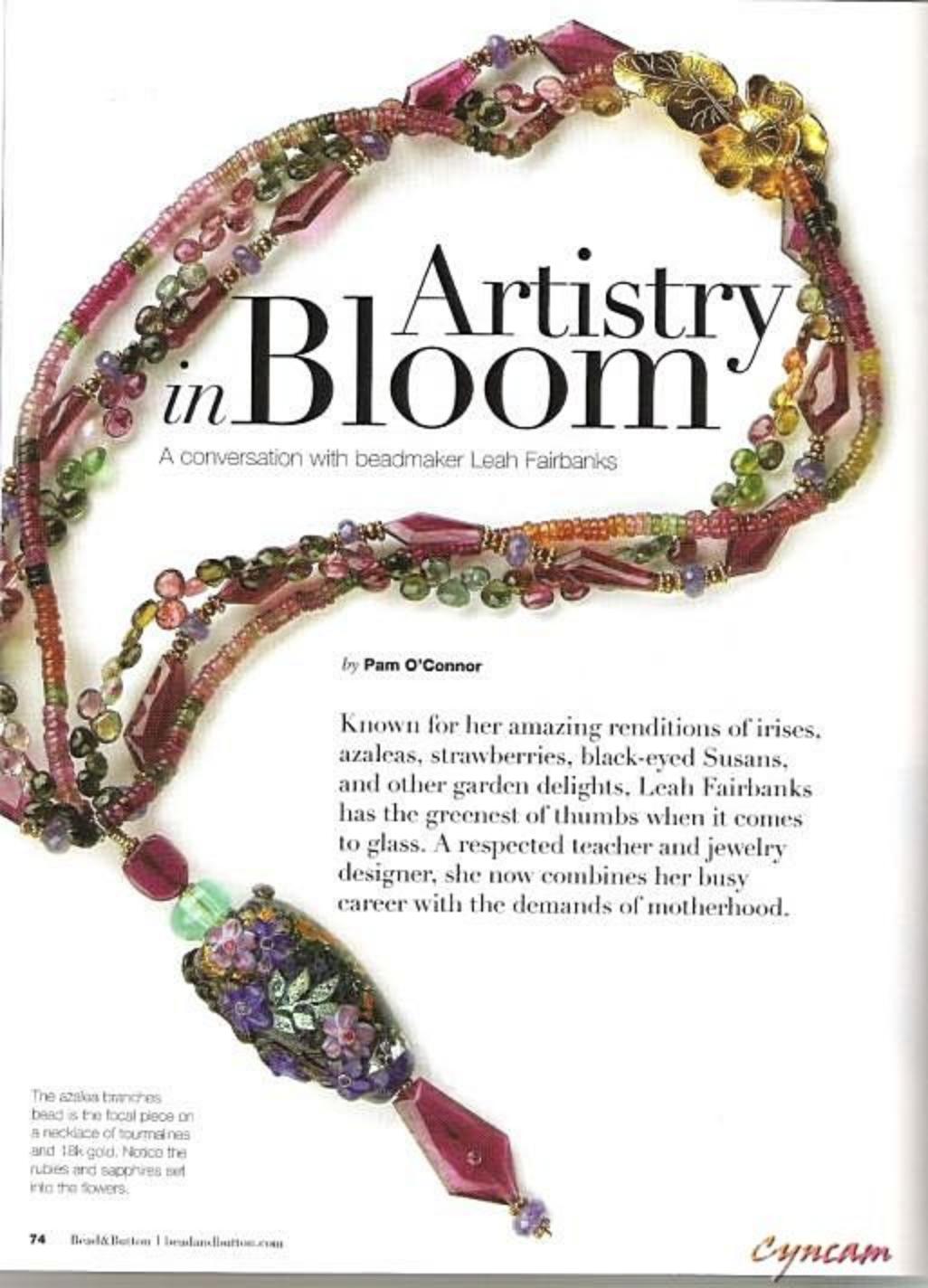
- 15g size 2 (6mm) bugle beads
- seed beads
- 5g size 8°
- 25g size 11°
- ½-in. (1.3cm) clasp with loops or 2 5mm soldered jump rings
- beading needles, #12
- Nymo D conditioned with beeswax, or Fireline 6 lb. test

EDITOR'S NOTE:

To customize your look, try one of these variations:

- For a fuller effect, use 6° seed beads for the base, and fringe every ladder pair rather than every other.
- Vary textures by using bugle beads in a few different colors and sizes.
- Add sparkle by substituting a 3mm bicone crystal for the 11° seed bead picked up after each bugle bead.





Artistry in Bloom

A conversation with beadmaker Leah Fairbanks

by Pam O'Connor

Known for her amazing renditions of irises, azaleas, strawberries, black-eyed Susans, and other garden delights, Leah Fairbanks has the greenest of thumbs when it comes to glass. A respected teacher and jewelry designer, she now combines her busy career with the demands of motherhood.

The azalea branches bead is the focal piece on a necklace of tourmalines and 18k gold. Notice the rubies and sapphires set into the flowers.



Far left: red azalea branches bead – red blossoms streaked with white on black vines. Center, top: plum blossom bead – lavender flowers set with pink and blue sapphires; necklace of tourmaline and 18k gold. Center, below: azalea branches bead – pink-and-white flowers set with pink sapphires on brown vines. Above: blackberries and strawberries bead – white flower set with blue sapphires.

Q Early on in your career, you worked with glass in different ways, changing focus from stained glass to neon to fusing. Why did you stick with beadmaking?

A I find molten glass much more interesting than flat glass. It's fascinating to take thin, pencil-sized glass rods and turn them into something completely different.

Q Other beadmakers have told me they love the fact that they make something solid move. Do you feel that way?

A Working at the torch is completely absorbing; you get entranced. With any other type of art form, you can do a little bit and walk away for a while. You can't do that when you are making a bead. You are working with flame and with molten glass, after all.

Q You are known for your lush floral beads. Have you always been a lover of nature . . . a flower child?

A Well, yeah. Growing up in Marin County, California, I spent a lot of

time outdoors with my dad and my friends. And I've always loved gardens. We have a wonderful one in Oregon.

Q You recently moved from California to Ashland, Oregon, and had a baby daughter. How are these big changes affecting your beadmaking?

A We found out I was pregnant right after we moved here, and I was worried about how I would work with a baby. My daughter, Tara, is almost a year old now, and it's working out very well. My husband, Derek Lusk, is a lapidary artist who also works at home, and my mom lives here in Ashland, too. At first I wasn't sure about living here, but now I love it. It's right over the border from California, and if you head west, you'll see lush forests. But look east, and you can see the desert. We really lucked out with our house because it had a wonderful garden.

Q Do you find inspiration in your garden?

A Yes, I often take flowers into the studio and look at them while I



Leah Fairbanks and her daughter, Tara, at home in Ashland, Oregon. Photo by Teresina Mahoney.

From the Editor

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When, if ever, is it acceptable to sell or teach another person's designs? That's a question we hear frequently at *Bead&Button*, and it tells us that many of our readers care about the ethical and legal issues involved when it comes to the money-making aspects of beading. Unfortunately, we also have firsthand experience with beading's darker side - the dishonest few who cause heartache and financial harm by cashing in on another person's original work. And when unethical people profit from ideas that don't belong to them, it hurts us all.

Maybe it was inevitable that as beading became more popular, people would look for shortcuts to exploit the growing number of lucrative opportunities, and maybe there is nothing one editor or one editorial can do to change that. So, it's gratifying to know that my concerns about the ethics of beading are shared by the editors of other beading magazines, including Cathy Jakicic of *BeadStyle*, Marlene Blessing of *Beadwork*, Pamela Hawkins of *BeadUnique*, and Leslie Rogalski of *Step by Step Beads*. They will also be covering this topic in upcoming issues of their publications.

To address the question presented at the start of this editorial, *Bead&Button*'s position on copying designs is as follows:

1. It is unethical to copy an artist's work to sell without the artist's permission.
2. It is unethical to copy any work that has appeared in a magazine, book, or website and represent it in any venue as an original design.
3. It is unethical to teach a beading project that has appeared in a magazine, book, or website without the artist's permission.
4. It is unethical to teach a beading project learned in another teacher's class without the teacher's permission.

If you agree, please help disseminate this message by including a copy of these statements with your class materials, your kits, and the pieces you sell. You can download a copyright-free version at beadandbutton.com.

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Above: spring gladiolus bead – pink-and-white blossoms and white blossom set with pink sapphires. Center: (cover necklace) autumn floral bead – flowers in deep red and shades of pink set with pink sapphires on green stems; necklace strands in tourmaline and 18k gold. Right: autumn branches bead – flowers in shades of amber set with poppy tops; green leaves; deep red vines. Far right: pink/purple gladiolus bead – pink and purple flowers on green stems.



Golden blueberry bead with blue sapphires on strands of faceted pearls, gemstones, and 18k gold beads.

work. I also have a big collection of botanical and gardening books. When we moved to this house, it was winter, and there was nothing in the garden. But our neighbors told us we would be surprised. It was exciting to see things happen as spring came. Something new was always coming up.

Q You also are a wonderful jewelry designer. Most beadmakers don't really do much jewelry making.

A I love beadmaking, but it's intense and solitary. Jewelry making is also solitary, but less intense. I enjoy selecting beads for my necklaces and pulling in the colors that are in my beads.

Q You are also quite sought after as a teacher. What do you enjoy about teaching?

A I love the energy I get from teaching. People in the beginner classes are excited about being in class and making a bead. It's a great feeling to see people do it for the first time. The advanced classes have a

completely different kind of energy. Everyone is there because they really want to be. I love sharing what I've learned. If I can save people time and frustration, I feel great.

Q You've helped many beadmakers get their start. Now that the field has grown so much, what are your hopes for the future?

A I hope people keep discovering new ways of creating with glass; it's such an unlimited art form. I don't like to see people fall into a paint-by-numbers method of making beads. One of the things I'm concerned about is health and safety. This is such a new discipline, and there isn't much research on the health effects of working with glass.

Q Are there any new developments that you are excited about?

A I am always excited by new glass colors. There's a glass now being made into lampwork rods called Kuglar, which is used primarily for glassblowing. The colors are

Below: red flame grapes – deep red grapes on brown vines. Center: pink gladiolus bead – flowers in shades of pink set with pink sapphires; green vines. Right: orange gladiolus bead – orange flowers set with rubies; green stems; necklace strands of mixed gemstones and 18k gold.



concentrated in thick bars, and to get the color, you chip off small pieces to add to clear glass. I'm always trying to emulate the colors I find in nature, and many flower petals are deep purples and pinks that I cannot get in the Italian glass I primarily use. But I can get it in Kuglar and mix it in.

Q When you feel tapped out, where do you look for inspiration?

It doesn't happen often, but I know it's important to get out of the studio. One of the best things about living in Ashland is that John McLaren, who designed San Francisco's Golden Gate Park, also designed Ashland's Lithia Park. Like Golden Gate, it has various gardens, including a Japanese one that I love. One of my favorite places to go when I was growing up was the Japanese tea garden in San Francisco, especially in spring when the cherry blossoms are in bloom. Translating these images to my beads is very fulfilling. I am always striving to make my beads more intricate without being too embellished.

Q Your husband is a lapidary artist. Do you two collaborate at all? Yes, we've been doing a new line of beads that have gemstones set inside the flowers. That's all my husband's work. He takes my finished beads, drills them, and sets the stones. No one else is doing this. We've also been experimenting with faceting some of my beads.

Derek used to mine opals here in Oregon, and now he mines Oregon sunstones. We are sending some of it out to be made into beads.

Q Tell me about how being a mother has changed how you work. I worked on the torch until I was seven months pregnant, and at that point I was ready for a break. I got back on the torch when Tara was a month old. I was so sleep deprived that I was not sure if I could make a decent-looking bead or if I was going to burn myself and waste glass. Fortunately, it was like riding a bicycle. In fact, my first beads came out really well. I'm surprised how much more I can get

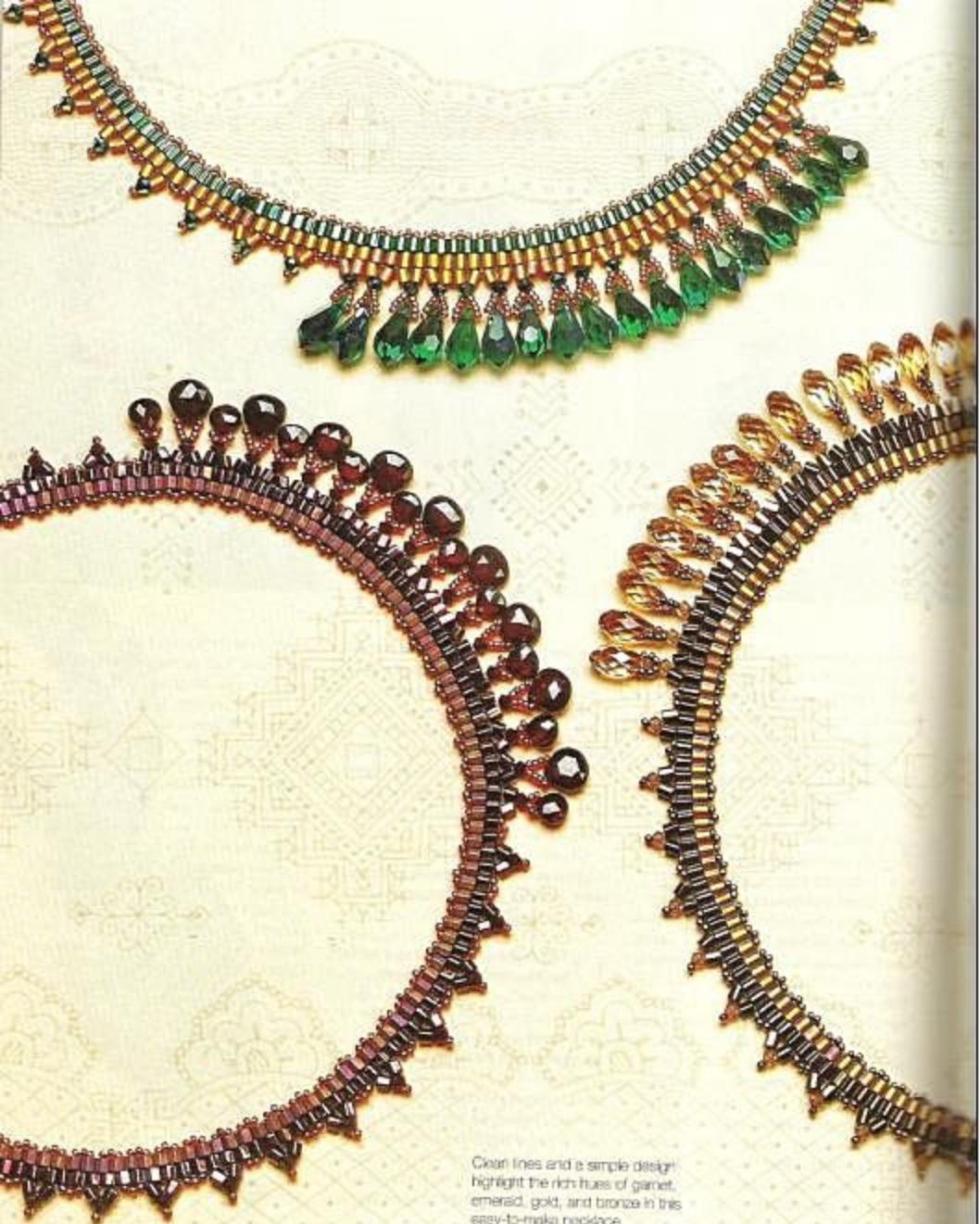
done in the shop since I had Tara. Derek and I have both increased our production – I guess out of necessity.

I love being with Tara and feel very fortunate to have a wide support system of family and friends to help me, and I feel fortunate to be able to work from home. It makes it possible for me to be an integral part of her upbringing. Derek and I are also looking forward to having Tara help with our business someday. Of course, she may be jaded by then. "Not beads, Mom!"

I don't take my time at the torch for granted. Creating beads is not only how I make my living, it's a part of who I am. Combining these two things has been tricky, but it's worth every minute. •

Leah Fairbanks will be teaching and exhibiting at the Bead&Button Show in Milwaukee in June. For more about her beads, her teaching, or her show schedule, visit leahfairbanks.com.

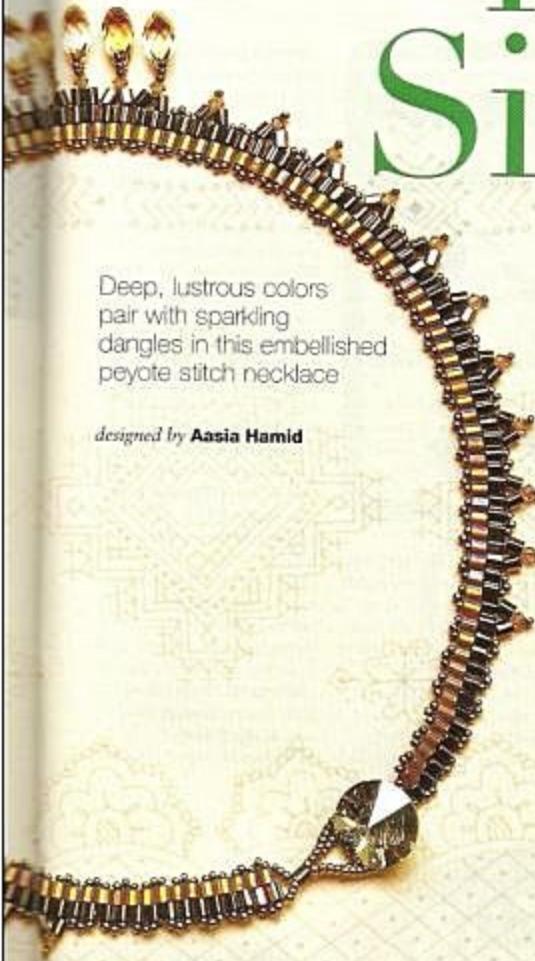
Pam O'Connor is a contributing editor for Beads&Button. Contact her at pampal@msn.com.



Clear lines and a simple design highlight the rich hues of garnet, emerald, gold, and bronze in this easy-to-make necklace.

CYNICAM

Sumptuous but Simple



Deep, lustrous colors pair with sparkling dangles in this embellished peyote stitch necklace

designed by **Aasia Hamid**

The traditional clothing and gold jewelry worn in Aasia Hamid's native country, Pakistan, are rich in both color and texture. Inspired by those gorgeous visuals, she combined sparkling faceted drops with hex-cut cylinder beads in metallic and pearl finishes. Her necklace is a piece that's perfect for any special occasion.

stepbystep

Garnet necklace

Peyote band

- [1] Thread a needle on a 1-yd. (.9m) length of Fireline, and string a stop bead (Basics, p. 128) about 6 in. (15cm) from the end.
- [2] Pick up one color A and two color B 8th hex-cut beads. Go back through the A in the opposite direction (figure 1,

a-b). Pick up an A, and go through the last B added (b-c). [3] Continue stitching in flat, even-count peyote (Basics) until your band is approximately 15 in. (38cm). Use an even number of Bs, and end with a B.

[4] Remove the stop bead, secure the tails in the peyote band with a few half-hitch knots (Basics) between beads, and trim.



FIGURE 1



FIGURE 2



FIGURE 3

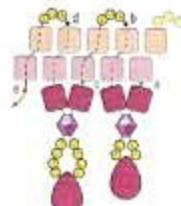


FIGURE 4

MATERIALS

both projects

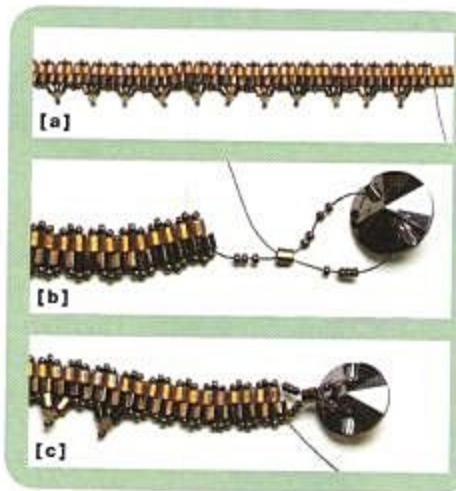
- Fireline 6 lb. test
- Nymo B
- beading needles, #12

garnet necklace 16 in. (41cm)

- 9g x 8mm garnet briolettes
- 10g x 6mm garnet briolettes
- 41 3mm bicone crystals
- size 8th Japanese cylinder or hex-cut beads
- 10g color A
- 15g color B
- 6g size 15th Japanese seed beads
- 15mm crystal button

green or bronze necklace 16 in.

- 18 6.5 x 13mm crystal teardrops or 5.5 x 11mm crystal briolettes
- 40 3mm bicone crystals
- size 8th Japanese cylinder or hex-cut beads
- 10g color A
- 15g color B
- 5g size 15th Japanese seed beads
- 15mm crystal button



Embellishment

[1] Find the center point of the peyote band. Count 63 Bs in one direction, and slide a needle or other placeholder through that 63rd bead. This is where you'll begin the crystal picots in step 5.

[2] Secure a 1-yd. length of

Nymo near the end with the marked B, and exit the end B.

[3] Pick up three 15th seed beads. Sew through the next B and the A above it to the right (figure 2, a-b).

[4] Pick up three 15ths, and sew through the next A and B (b-c).

[5] Repeat steps 3 and 4 until

you reach the marked B. Remove the needle or placeholder.

[6] Pick up a B, a bicone crystal, and a 15th. Go back through the crystal, pick up a B, and sew through the next B and A (figure 3, a-b).

[7] Stitch three three-head groups as shown (b-c).

[8] Repeat steps 6 and 7 ten times to make a total of 11 crystal picots that alternate with three three-head groups (photo a).

[9] Pick up a B, a crystal, two 15ths, a small briolette, and two 15ths. Sew back through the crystal, pick up a B, and sew through the next B and A (figure 4, a-b). Pick up three 15ths, and go through the next A and B (b-c).

[10] Pick up a B, a crystal, four 15ths, a large briolette, and four 15ths. Go back through the crystal, pick up a B, and go through the next B and A (c-d). Pick up three 15ths, and go through the next A and B (d-e).

[11] Repeat steps 9 and 10



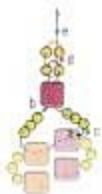


FIGURE 5



FIGURE 6



FIGURE 7

eight times, then repeat step 9 once more.

[12] Repeat steps 6 and 7 to make 11 crystal picots on the other end. Repeat steps 4 and 3 to the end.

[13] End the thread, and trim.

Clasp

[1] Secure an 18-in. (46cm) length of Nymo at one end, and exit an end bead.

[2] Pick up three 15°s, a B, four 15°s, the button, and four 15°s. Go back through the B (photo b). Pick up three 15°s, and sew into the other edge bead (photo c). Retract the thread path a few times for security. End the thread, and trim.

[3] Secure a 1-yd. length of Nymo at the other end, and exit an end bead.

[4] Pick up three 15°s, a B, and two 15°s. Go back through the B (figure 5, a-b). Pick up three 15°s, and sew through the two end beads (b-c). Sew back through the three 15°s, the B, and the first 15° above the B (c-d).

[5] Pick up two 15°s, and go

down through the 15° below. Go up through the adjacent 15° and the first 15° added in this step (d-e).

[6] Repeat step 5 until the strip is long enough to go around the button.

[7] Sew through the B at the base of the strip, and go through the three 15°s as shown (figure 6, a-b). Go through both end beads, up through the three 15°s, and back up through the B (b-c). Go up through the unattached 15° on the end of the loop and back down through the adjacent 15° (c-d). Retract the thread path a few times. End the thread, and trim.

[8] Secure a 1-yd. length of Nymo at the other end, and exit an end bead.

[9] Pick up three 15°s, a B, and two 15°s. Go back through the B (figure 5, a-b).

Pick up three 15°s, and sew through the two end beads (b-c). Sew back through the three 15°s, the B, and the first 15° above the B (c-d).

[10] Pick up two 15°s, and go

Green or bronze necklace

[1] Make a peyote band as in the garnet necklace.

[2] Follow steps 1-8 of "Embellishment," but begin the picots at the 62nd bead from the center.

[3] Follow step 9 of "Embellishment," but pick up a B, a crystal, three or four 15°s, a teardrop bead or briolette, and three or four 15°s for each dangle. Repeat for a total of 18 dangles.

[4] Embellish the other end of the band as you did the first. End the thread, and trim.

[5] Follow steps 1 and 2 of the clasp instructions for the garnet necklace to attach the button.

[6] For the loop, begin by picking up four 15°s, an A, and enough 15°s to go around the button. Go back through the A, pick up four 15°s, and go through the two end hex-cut beads (figure 7, a-b).

[7] Go back through the four 15°s, the A, and the first 15° of the loop. Pick up a 15°, skip a 15°, and go through the next 15° (b-c). Repeat around the loop to stitch a row of flat peyote (c-d), then go through the A, the four 15°s, and the two end hex-cut beads (d-e).

[8] Sew through the beads as shown (e-f), then stitch one more row of flat peyote (f-g). End the thread, and trim. •



Asia Hamid teaches beading at The BEADERIE and Another Bead Please in Arizona. Contact her at massa00@cox.net or (480) 722-9198.



Dress up a plain peyote band with hearts and crystals in this make-it-your-way bracelet.

CYNICAM

To Your Heart's Content

Embellish a peyote band with
bezelized jewels and brick stitch hearts

designed by Linda Joy Mitchell

Begin with a basic peyote band, and then embellish it to your heart's content. Whether you want a slim tennis-style band, a jaunty charm bracelet, or a bejeweled cuff, you're sure to enjoy the many variations on this versatile theme.

step by step

Tennis bracelet (p. 82, center)

Peyote base

[1] On a comfortable length of thread, string a stop bead (Basics, p. 128), leaving a 6-in. (15cm) tail. [2] Pick up seven cylinder beads, turn, skip two beads, and go back through the third bead from the end (figure 1). Complete the row in flat, even-count peyote (Basics).

[3] Continue stitching in flat peyote until the band is $\frac{1}{2}$ in. (1.3cm) longer than the circumference of your wrist for a snap closure, or $\frac{1}{2}$ in. shorter than the circumference of your wrist for a magnetic clasp.

[4] Secure the working thread in the headwork with a few half-hitch knots (Basics) between beads, and trim. Remove the stop bead, and secure the tail the same way.

[5] For a snap closure, secure a new thread (Basics) at one end, and sew one snap half in place near the end of the band. Secure the tail, and trim. Secure a new thread at the other end, position the other snap half on the underside of

the band so it lines up correctly, and sew it in place.

For a magnetic clasp, taper the end as follows: With the thread exiting figure 2, point a, turn as shown (a-b). Go back through the head your thread is exiting and the last bead added (b-c). Work two peyote stitches (c-d), turn (d-e), and go back through the edge bead and the last bead picked up (e-f). Work one more stitch (f-g and photo a). Pick up the clasp, and go through the adjacent bead (photo b). Retrace the thread path several times. Secure the tail, and trim. Repeat on the other end. [6] If making the cuff style, as shown on p. 85, repeat steps 1-5 to make a second peyote strip.



FIGURE 1

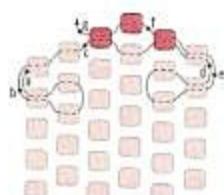


FIGURE 2



[a]



[b]

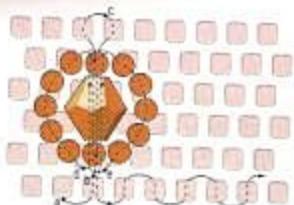


FIGURE 3



FIGURE 4



FIGURE 5

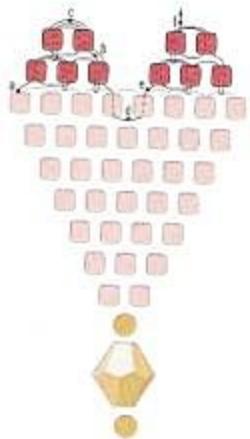


FIGURE 6

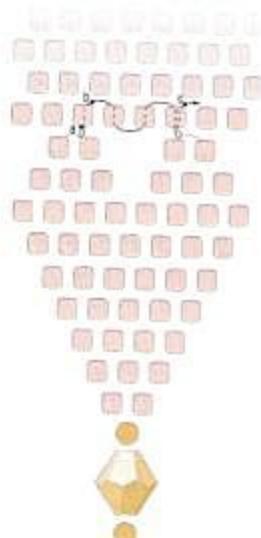


FIGURE 7

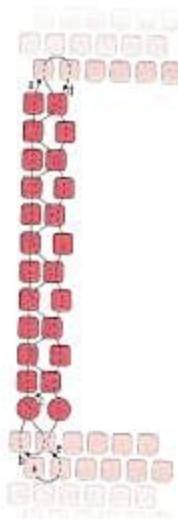


FIGURE 8

MATERIALS

tennis bracelet, charm bracelet, or open cuff 6 1/2 in. (16.5cm)

- 10-30 4mm crystals, fire-polished beads, round gemstones, or rose montees
- 4-8g Japanese cylinder beads
- 1g size 15° seed beads
- 1 or 2 sets of snaps or magnetic clasp
- Nymo B or C conditioned with beeswax, or Fireline 6 lb. test
- beading needles, #12



FIGURE 9

Embellishment

[1] Determine the number of 4mm beads you wish to embellish your bracelet with and where you will place them. Space them as desired. The 4mm shown here are spaced every seven beads (red and silver bracelets) and every 11 beads (blue and gold bracelets).

[2] Secure a 1-*yd.* (.9m) length of thread at one end. Weave through beads to exit the edge bead of row 4 (figure 3, point a), and go through the next edge bead (a-b).

[3] Pick up a 15° seed bead, a 4mm, and a 15°, and go through the edge bead as shown (b-c). Turn, go through the edge bead of the prior row, and then go back through the 15°, 4mm, and 15° (c-d).

[4] Pick up five 15°s, guide them along one side of the 4mm, and go back through the 15°, 4mm, and 15° (d-e). Pick up five 15°s, and guide them along the other side of the 4mm. Go back through the 15°, 4mm, and 15°, and continue through the edge bead at point b (e-f).

[5] Zigzag through the next seven or 11 edge beads or the number determined by your desired spacing.

[6] Repeat steps 3-5 to the end of the band. Secure the tails, and trim.

Charm bracelet (p. 82, right and left)

Follow the instructions for the tennis bracelet, then make the heart-shaped charms as follows. If desired, make diamonds instead of hearts, or make charms in an assortment of shapes.

Brick stitch hearts

[1] Thread a needle on a 1-*yd.* length of Nymo, and pick up two cylinder beads. Go through them again in the same

direction, and adjust them so they sit side by side. Working in ladder stitch (Basics), stitch an eight-bead ladder. Zigzag back through the ladder.

[2] Work six rows in brick stitch (Basics), ending with a two-bead row (figure 4).

[3] Pick up a 15°, a 4mm, and a 15°. Go back through the 4mm and the first 15°, and sew into the adjacent cylinder head (figure 5). Continue through the edge beads, exiting at the end of row 1.

[4] Work a row of brick stitch with three beads (figure 6, a-b), then a row with two beads (b-c). Go through the last bead in each of the top two rows, and continue through the fourth bead on row 1 (c-d).

[5] Go up through the next bead in

row 1 (d-e), and repeat step 5 to make the second lobe of the heart (e-f). Secure the tails, and trim.

[6] Repeat steps 1-5 to make as many hearts as desired.

Assembly

[1] Determine the placement of your hearts. Space them evenly across the length of the band.

[2] Secure a 1-*yd.* length of thread at one end, and weave through the beads to exit at the first connection point.

[3] Go under the thread bridge at the top of one lobe of the heart, and go back through the bead your thread is exiting (figure 7, a-b).

[4] Sew through the next three edge beads, and repeat step 3 (b-c).

[5] Zigzag through the edge beads to reach the next connection point, and repeat steps 3 and 4 with the next heart. Continue until all your hearts are connected to the band. Secure the tails, and trim.

Open cuff (below)

[1] Begin as for the tennis bracelet, but make two identical peyote bands.

[2] Follow steps 1 and 2 of the brick stitch hearts. After completing the sixth row of brick stitch, pick up a cylinder and a 15°, and go back through the cylinder bead. Follow steps 4-6 to complete the heart. Make as many hearts as desired.

[3] Connect the two peyote bands at one end as follows: Place the bands on your work surface so they are parallel. Secure a thread in the top band, and exit the corner bead on the lower edge. Pick up 11 cylinder beads and a 15°, and sew through the corner bead on the upper edge of the other base (figure 8, a-b). Turn, and go through the next edge bead and the 15° (b-c).

[4] Work six peyote stitches, sew back through the bead you exited on the top band, turn, and sew through the next edge bead (c-d).

[5] Work six peyote stitches, and go through the second edge bead on the second band (d-e). Retrace the thread path on this connector at least once.

[6] Determine the placement of the hearts. You may position them to alternate direction, as shown in the blue bracelet, below, or have them all face the same way. Follow steps 2-6 of the charm bracelet's assembly, but when attaching the bottom point of a heart, come out the edge bead, go through the 15°, and go back into the edge bead (figure 9). Repeat to attach the hearts to the other peyote band. •

Contact Linda Joy Mitchell at (702) 648-5107 or ljmbds4u@yahoo.com.



The two embellished peyote bands of this cuff-style bracelet are connected by brick-stitch hearts and a narrow peyote strip.

EDITOR'S NOTE: Rose montees (the jewels on the cuff at left) are flat-backed rhinestones that are prong-set in shallow metal cups. Two crisscrossing channels in the metal setting allow you to sew the montees in place. Avoid scratching the foil backing on the rhinestone as you pass the needle through the channel.

Letters, etc.

In the April issue, we asked our international readers to tell us where they live, and the response has been wonderful. We've gotten letters from all over the world. Many thanks to everyone who wrote. We hope you enjoy this sampling of responses:

I'm from the Netherlands, and I've been reading *Bead&Button* since August 2005. I absolutely love it! I found the magazine when I was browsing the Internet on the lookout for a nice online bead store. When my issue arrived, I read it cover to cover again and again. All I can say is keep up the good work and, of course, happy beading!

Gwendolyn Rabelink

I am writing to you from Heckington, a village in South Lincolnshire in the UK.

I love your magazine and have been going through my back copies to mark all the projects I planned to do and haven't yet got around to! I am recovering from a hip replacement operation and am looking forward to many hours of happy beading whilst my poor husband carries out all the domestic duties.

Matureen Julian

Greetings from Tanja, Finland. I live in the southwestern part of Finland, the coastal area. I got interested in beading after staying in Kenya a few years ago [and seeing] the Maasai and Samburu necklaces, bracelets, and rings. My problem is that beads are expensive in

How do you say "I Love to Bead"?

Afrikaans

Ek is lief vir kraale aanstaan.
Ek hou van kraalwerk.
Ek is mal oor kraal-toe-werk.
Ek hou van om 'n kraal.
Ek is lief om met kraale te werk.

Albanian

Mi përgjig te morrit me muzes.

Brazilian Portuguese

Eu amo bead.

Danish

Finder et min passione.
Dutch

Ik hou van kraalen.

Ik hou van kralenringen.

Ik ben dol op kraalen.

Ik ben gek op kraaltjes.

Ik hou van te parelen.

Filipino

Sig kong magbead.

Finnish

Pakastan heittävän tekosia.

Pakastan heittävän tekosia.

Pakastan heittävän tekosia.

Fokastan heittävän tekosia.

Minä näkseen heittävän.
Minä näkseen eräus.

French

J'aime perler.

German

Ich liebe das perlen.
Ich liebe zu perlen.
Ich liebe zu bordieren.
Ich sicken gern.

Greek

Αγαπώ να διακοσμήσω με γυρτές.

Hawaiian

Aha aua oe.

Hebrew

אֶחָד שְׁבֵת בְּרֵכֶת חֲרֵשֶׁת.
אֶחָד שְׁבֵת לְבָנָה חֲרֵשֶׁת.

Hungarian

Szeretek gyöngyöket dolgozni.

Icelandic

Eg ekki as perla.

Indian

Mala manikum avvadi.

Marathi

मारे मारकाजां गांगे चा
(Gujarati)

Italian

Amo alla perla.
Amo bordare.

Latvian

Man patik stādīt ar perliem.
Mexican

Adoré trabajar con cuentas.
Me encanta bordar con cuentas.

Me encanta hacer joyería con la chisurina.

Norwegian

Jeg liker å perle.

Portuguese

Amo a contaria.

Russian

Я умру счастья не устану.
Я люблю работать с бусинами.

Slovak

Ja lubím pracovať s goralikmi.

Slovenian

Redi ustanjam in perla.

Spanish

Adoro a la cuentas.

Amo rebordar.

Yo quiero con mucho gusto

trabajar con piedras.

Me encanta confeccionar prendas.

Swahili

Ningependa ushanga.

Swedish

Jag likar att arbeta med pärlor.
Jag likar att göra smycken.

Jag likar att hänga på med pärlor.

Jag likar pärlor.



Finland. I cannot dream about buying glass beads; even the plastic ones are very expensive!

Tanja Virtanen

I'm an avid reader of *Bead&Button* from Kuopio, Finland. I've been subscribing for three years. Last fall was the first time I saw the magazine in our local store. It's sold in Helsinki, but not here. I usually read (yes, really read) the magazine from front to cover.

Johanna Koski

We are in northern Alberta Canada – Edmonton to be exact. We love *Bead&Button*'s patterns and ideas. We don't get to the United States often, but when

Decorative Vessels

Dress up peyote stitch containers with lively embellished lids

designed by **Wendy Ellsworth**

Colorful beaded containers with a slouchy-basket look work up rather quickly using size 8° Japanese seed beads. You'll be surprised to see how soon you have a cute little container for storing — what else? — more beads!

stepbystep

If you are using Nymo, work with it doubled and with moderate tension. It isn't necessary to double Fireline. I used 3-yd. (2.7m) lengths and added thread four times to complete the container. When approximately 6 in. (15cm) of thread remains, secure your tails with half-hitch knots (Basics, p. 128).

Container

Base

[1] Begin round 1 by picking up three color A 8° seed beads. Tie them into a ring with a square knot, and sew through the next bead (figure 1, a-b).

[2] Work the next round

with a peyote increase by picking up two color B 8°s per stitch. Step up through the first two Bs added in this step (b-c). Continue to add rounds, working in flat, circular peyote as follows, stepping up after each round:

Round 3: 6 As, adding a bead between each bead from round 2 (c-d).
Round 4: 2Bs per stitch (d-e).
Round 5: 1A per stitch, as in round 3 (e-f).
Round 6: 1B per stitch (f-g).
Round 7: Alternate between 2As and 1A per stitch (g-h).
Round 8: 1B per stitch, sewing through both increase beads from the previous round (h-i).
Round 9: 2As per stitch (i-j).
Round 10: Alternate between 1B and 2Bs per stitch (j-k).

Round 11: 2As per stitch (k-l).
Round 12: 2Bs per stitch (l-m).
Round 13: Alternate between 2As and 3As per stitch (m-n). This is the last row of the bottom of the vessel. (The bottom may not lie flat, but this can be addressed later.)

Walls

Work in two-, three-, and four-drop circular peyote as follows, monitoring your tension for each row by not letting the thread show.
Round 14: 2Bs per stitch.
Round 15: 3As per stitch.
Round 16-23: Alternate between rounds 14 and 15 four times.
Round 24: Alternate between 2Bs and 3Bs per stitch.
Round 25: 3As per stitch.

MATERIALS

container with lid

- assortment of 4-mm accent beads for cover
- 45 4mm fringe beads
- 45g size 8° Japanese seed beads, in each of 2 colors: A, B
- Nymo D conditioned with beeswax, Power Pro, or Fireline 10 lb. test
- beading needles, #10

Round 26: 3Bs per stitch.
Round 27-28: Repeat rounds 25 and 26.
Round 29: Alternate between 3As and 4As per stitch.
Round 30: 3Bs per stitch.
Round 31: 4As per stitch.
Round 32-35: Alternate



Use a variety of glass and natural beads to add a burst of contrasting color to your containers.

Cuncam

between rounds 30 and 31 twice.

Round 36: Alternate between 3Bs and 4Bs per stitch.

Round 37: 4As per stitch.

Round 38: 4Bs per stitch.

Round 39–50: Alternate between rounds 37 and 38 six times.

Round 51: 4As per stitch.

Round 52: 3Bs per stitch.

Round 53: 4As per stitch.

Round 54–65: Alternate between rounds of 3Bs per stitch and 3As per stitch six times. Secure the tail.

Lid

[1] Start a new thread, and alternate three As and three Bs 13 times. Tie the beads into a ring, and place them around the top rim of the container (photo a).

[2] Working in three-drop peyote, complete ten rounds, ending with As. Work these rounds on the container so the lid is the correct size. Adjust your tension as you work so the lid isn't too tight (photo b).

Continue working in circular peyote. Begin with two- and three-drop, then decrease to single peyote as follows:

Round 11: 2Bs per stitch.

Round 12: 3As per stitch.

Round 13: 2Bs per stitch.

Round 14: 3As per stitch.

Round 15: 2Bs per stitch.

Round 16: 1A per stitch.

Round 17–26: Alternate

rounds 15 and 16 five times.

Round 27: 1B per stitch.

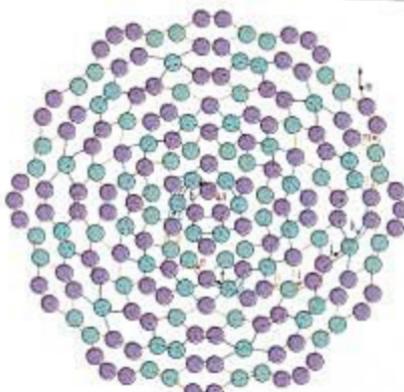


FIGURE 1

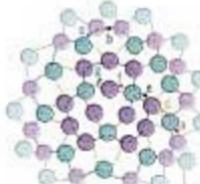


FIGURE 2

Round 28: 1A per stitch.

Round 29: Decrease to ten beads in this round. Stitch the next four Bs, one bead per stitch (figure 2, a–b).

Then skip a stitch by sewing through the next A (b–c).

Work three Bs (one bead per stitch), skip a stitch, and work three Bs as before. Skip the last stitch, and step up through the first B added in this step (c–d).

Round 30: Decrease to nine beads in this round. Stitch one A, skip a stitch, then work the remaining stitches with As (d–e).

Round 31: Decrease to three beads in this round. Stitch one B every third stitch (e–f).

Round 32: 1A per stitch (f–g). Reinforce the last round with a second thread path.

Embellishment

[1] Start a new thread, and pick up enough accent beads to fit around the ledge of the lid (photo c). Sew the beads into a ring, and secure the tails. If the ring is very loose, sew through a few beads on the lid to secure it.

[2] Exit the last round of the lid, and pick up one or two fringe beads (photo d), depending on how much

space is between the beads. Sew through the next bead in the last round. Continue to add as many fringe beads as desired. Secure the tails, and trim. Push gently on the bottom to curve it inward (photo e). ☀



[a]



[b]



[c]



[d]



[e]

EDITOR'S NOTE:
Check the seed beads for irregularities. While these "imperfect" beads are usually discarded, in a project like this an irregular bead may be just the right size to fill in a stitch perfectly.

Contact Wendy Ellsworth at ellsworthstudios.com.



Cuncam

Beyond Chain

Incorporate a strand of crystals in a chain mail bracelet and choker

designed by **Anne Mitchell**

Combine two classic chain mail techniques – Japanese Overlay and Corduroy Weave – to make an unusual chain with layers and a flat base. Add color to the chain with crystals, as shown here, or substitute glass beads, semiprecious stones, or freshwater pearls.

step by step

Bracelet

Connect the jump rings

Always open and close jump rings using two pairs of pliers. Hold the jump ring with one pair, and open or close it with the second pair (Basics, p. 128).

[1] Close 44 and open 11 5.5mm jump rings.

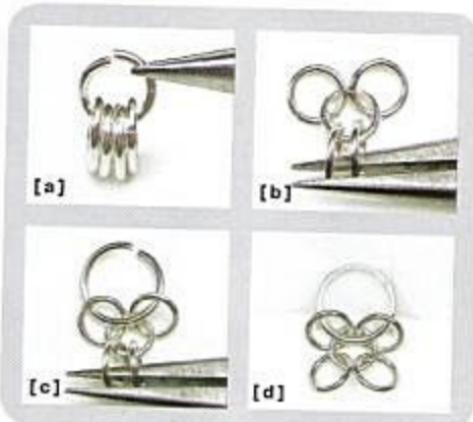
[2] Slide four closed 5.5mm rings on an open 5.5mm ring (photo a). Close the jump ring. Repeat with the remaining rings to make 11 four-in-one sets.

[3] Open 12 10mm rings.

[4] Separate the four rings in a four-in-one set into two pairs. Flip one pair of rings so they are side by side on your work surface (photo b). Slide a 10mm ring through the two side-by-side 5.5mm rings (photo c).

[5] Close the 10mm ring, and tape it to your work surface so the rings are easier to position. Flip the other pair of 5.5mm rings toward each other. The inside edge of the rings will touch, and the rings will not lie flat (photo d).

[6] Repeat step 4. Connect the new 10mm ring to the available pair of 5.5mm rings.





Crystals nestled within a sterling silver bracelet and choker add a lively burst of color.

Cyberia



[e]



[f]



[g]



[h]



[i]



[j]



[k]

MATERIALS

both projects

- chainnose pliers
- bentnose pliers
- crimping pliers
- wire cutters

bracelet 8 in. (20cm)

- 11 6mm round crystals
- $\frac{1}{2}$ troy oz. (16g) sterling silver jump rings, 10mm inside diameter, 15-gauge wire (annemitchell.net, code WW)
- $\frac{1}{2}$ troy oz. (24g) sterling silver jump rings, 5.5mm inside diameter, 17-gauge wire (annemitchell.net, code QQ)
- lobster claw clasp
- 2 crimp beads
- flexible beading wire, .014

- choker 14 in. (36cm)
- 22 6mm round crystals
- 1 troy oz. (32g) sterling silver jump rings, 10mm inside diameter, 15-gauge wire (annemitchell.net, code WW)
- 1½ troy oz. (48g) sterling silver jump rings, 5.5mm inside diameter, 17-gauge wire (annemitchell.net, code QQ)
- lobster claw clasp
- 2 crimp beads
- flexible beading wire, .014

on the previous four-in-one set. Remove the tape, close the 10mm ring, and flip the next pair of 5.5mm rings as in step 5 (photo e).

[7] Continue connecting four-in-one sets with the remaining 10mm rings from step 3 (photo f). You won't need to secure the chain to your work surface. Connect the last 10mm ring to the end pair of 5.5mm rings.

[8] Open 20 5.5mm rings.

[9] Starting at the second 10mm ring on the chain, slide a 5.5mm ring through the top two 5.5mm rings within the 10mm ring (photo g). Close the 5.5mm ring, and repeat with the bottom two 5.5mm rings (photo h). Continue along the length of the chain.

[10] Close one 5.5mm ring,

and open 10 5.5mm rings. [11] Working on one end of the chain, connect two 5.5mm rings to the end 10mm ring. Flip the rings as shown, and connect the lobster claw clasp to the two 5.5mm rings using a third ring (photo i). Connect two rings to the 5.5mm rings within the end 10mm ring, as in step 9 (photo j).

[12] Repeat step 11 at the other end of the chain, substituting the closed 5.5mm ring for the lobster claw clasp.

[13] Open 11 10mm rings.

[14] Starting at one end, slide a 10mm ring through the vertical 5.5mm rings in the centers of the first two 10mm rings (photo k). Close the ring. Repeat along the





[l]



[m]



[n]



[o]



[p]

chain (photo l). Photo m shows the side view of the finished chain.

String the crystals

[1] Cut a 1-ft. (30cm) length of flexible beading wire, and string a crimp bead. Starting at one end of the chain, slide the end of the wire between the two vertical 5.5mm rings and up through the center of the 10mm ring. Bring the wire back through the crimp bead. Position the crimp bead next to the 10mm ring, crimp the crimp bead (Basics), and trim the wire tail as close to the crimp bead as possible (photo n).

[2] String a crystal, and bring the end of the wire under the other side of the 10mm ring, between the next two vertical 5.5mm rings, and out through the center of the next 10mm ring (photo o).

[3] Pull on the wire, popping the crystal into the center of the first 10mm ring (photo p).

[4] Repeat steps 2 and 3 along the chain. String a crimp bead after the last crystal, and crimp the wire to the other end as in step 1.

Choker

Follow the directions for the bracelet, using the number of jump rings necessary to reach your desired length. When stringing the crystals, use a length of flexible beading wire 4 in. (10cm) longer than the chain length. •

Anne Mitchell is teaching at the Bead&Button Show in Milwaukee in June. Contact her at PO Box 153, Pacific Grove, California 93950 or anne@annemitchell.net. Visit annemitchell.net to order kits.

EDITOR'S NOTE:

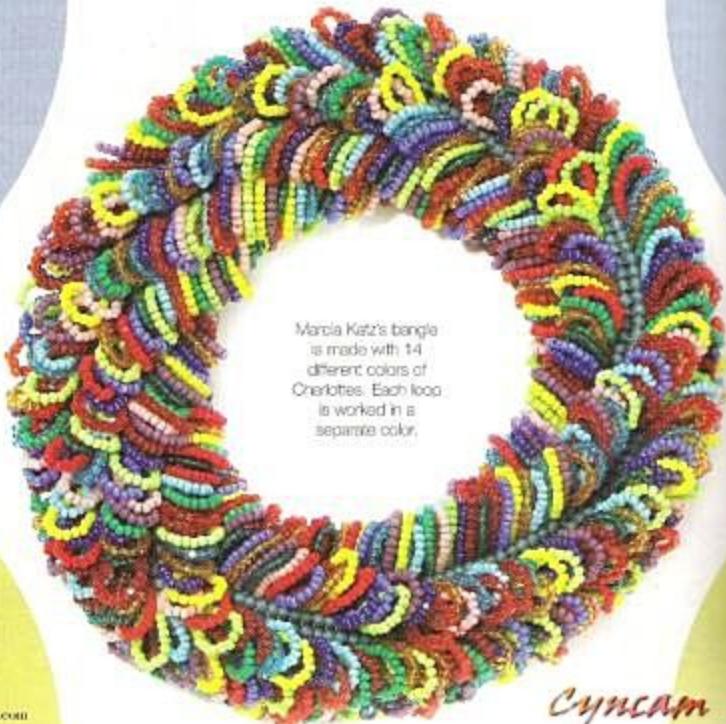
To keep the crystals from sliding inside the chain and to hide the beading wire between the crystals, adapt the instructions as follows: Work steps 1-3 of "String the crystals." String a 2mm round silver bead, a 4mm crystal, and a 2mm bead. Position the crystal under the two 5.5mm jump rings. Repeat this pattern, ending with a crimp bead instead of a 2mm bead. The photos below show the crystals' placement on the top, side, and bottom of the chain.



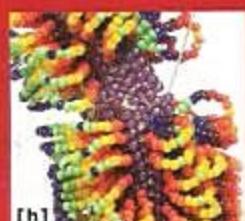
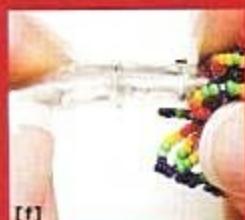
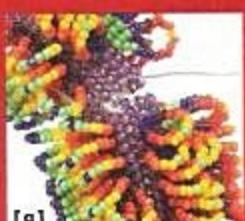
Fiesta Bangle

liven up a herringbone tube with hundreds of colorful loops

designed by **Marcia Katz**



Marcia Katz's bangle is made with 14 different colors of Charlottes. Each loop is worked in a separate color.



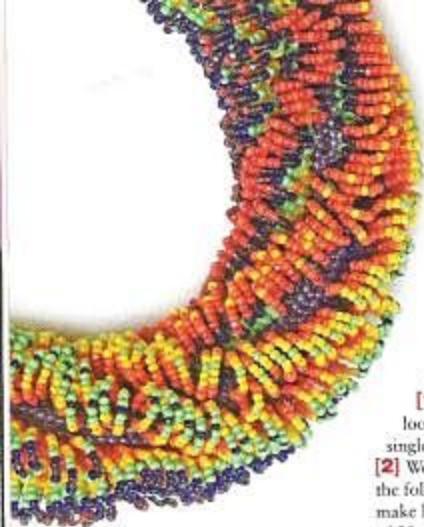
This bangle really makes a statement in color and movement. With a few simple stitches and seed beads, you can watch this plain tubular herringbone bracelet evolve into a vibrant accessory that will complement your next festive summer outfit.

step by step

Bangle with single-colored loops

[1] Cut a piece of plastic tubing long enough to fit loosely over the largest part of your hand. Cut a 3-in. (1.9cm) piece of tubing, then cut it in half lengthwise (photo a). Discard one half. Dab glue inside one end of the long tubing. Push the 1/4-in. tubing halfway into the long piece, smearing the glue around. Set the tubing aside to dry.

[2] Work with comfortable lengths of thread, as you will have to add thread many times. Secure your tails by sewing into previous rows and tying half-hitch knots (Basics, p. 128). Stitch a ladder (Basics) 14 beads long, using size 11° seed beads. Connect the ladder into a ring (photo b).

**[3]** Using

11¹/₂, work a round of tubular herringbone (Basics). Step up through the first 11¹/₂ in the new round. (You may want to put your work over the long tubing as you stitch so you know your work will fit over the tubing when you assemble the bangle.)

[4] Modify the remaining rounds as follows to add colorful loops to each round: Work a stitch in herringbone with 11¹/₂s, but do not sew through the first bead in the next stack. Pick up 20 color A Charlottes. Sew back through the first Charlotte, making a loop (photo c). Then sew up through the first bead in the next stack (photo d).

Complete the round, adding herringbone stitches with 11¹/₂s and loops with Charlottes in colors B-H. Work the next round in the same manner, using colors I-N for the loops.

[5] Repeat step 4 until the bangle is 1¹/₂ in. (3.8cm) short of the desired length.

[6] Center the herringbone tube on the plastic tubing. Dab glue on the exposed end of the $\frac{1}{4}$ -in. tubing (photo e). Then push the open end of the long tubing over the remainder of the $\frac{1}{4}$ -in. piece. Hold the two together until the glue sets (photo f).

[7] Work as many extra rounds of herringbone as needed to cover the tubing, but don't add loops to the last two rounds. Twist the herringbone tube, then pick up an 11¹/₂, and sew into the

corresponding 11¹/₂ in the first round (photo g). Pick up another 11¹/₂ and sew into the corresponding bead in the last round (photo h). Repeat to complete the round.

[8] Add colorful loops to the last few rounds of the herringbone tube to cover the join.

Bangle with multicolored loops

[1] To begin the multicolored-loops bangle, follow steps 1-3 of the single-colored-loops bangle.

[2] Work step 4, but modify it by using the following bead pattern. You will make loops that have 26 beads instead of 20 per stitch.

Round 1: 3A, 2B, 2C, 2D, 2E, 2F, 1G, 2F, 2E, 2D, 2C, 2B, 2A.

Round 2: 3B, 2C, 2D, 2E, 2F, 2G, 1A, 2G, 2F, 2E, 2D, 2C, 2B.

Round 3: 3C, 2D, 2E, 2F, 2G, 2A, 1B, 2A, 2G, 2F, 2E, 2D, 2C.

Round 4: 3D, 2E, 2F, 2G, 2A, 2B, 1C, 2B, 2A, 2G, 2F, 2E, 2D.

Round 5: 3E, 2F, 2G, 2A, 2B, 2C, 1D, 2C, 2B, 2A, 2G, 2F, 2E.

Round 6: 3F, 2G, 2A, 2B, 2C, 2D, 1E, 2D, 2C, 2B, 2A, 2G, 2F.

Round 7: 3G, 2A, 2B, 2C, 2D, 2E, 1F, 2E, 2D, 2C, 2B, 2A, 2G.

[3] Repeat rounds 1-7 until the bangle is 1¹/₂ in. (3.8cm) short of the desired length.

[4] Work the remainder of the bangle as in steps 6-8 of the single-colored-loops bangle. •

*Marcia Katz is the author of two books, *Sculptural Flowers I: The Trumpet Flower and Adorned Wrists*. Contact her at (706) 425-1859, email her at mkatz@gate.net, or you can visit her website, festoonery.com. She will be exhibiting at the Bead&Button Show in Milwaukee in June.*

MATERIALS**bangle**

- 7 or 14 hanks size 13⁰ Charlottes, in each of 7-14 colors: A-G or A-N
- 30g size 11⁰ Japanese seed beads
- Nymo B or D
- beading needles, #13
- plastic aquarium or surgical tubing, 7mm diameter
- ethyl cyanoacrylate glue

EDITOR'S NOTE: Charlottes have holes with inconsistent sizes. If you pick up a bead that seems to be a tight fit, discard it since it is unlikely that you'll be able to make a second pass through it.



This bangle uses only seven colors, but it delivers the same impact as 14 by having a mix of bead colors within the loops.

Blake Brothers

Sterling Silver Findings



SEG-208
5 pair for
\$6.50



SEG-812
5 pair for
\$5.75



SEG-215
5 pair for
\$8.00



SEG-218
5 pair for
\$11.00

*Many different styles
to choose from...*

*For More Information,
Catalogs, or To Order Please
Call Our Main Office
in New Hampshire
1-800-825-2538*

Must Have Valid Tax ID Number

Tips & Techniques



Modified toggles

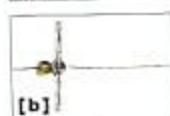
If you want clasps to match your jewelry, here's a great solution — customized toggle clasps. Keep several interchangeable toggles on hand to suit your mood, outfit, or occasion.

First, finish both ends of your necklace with the circle end of a toggle clasp (photo a). Thread a needle on a 1-yd. (.9m) length of Fireline 8 lb. test, and string a stop bead (Basics, p. 128) and the bar end of the clasp (photo b). String 1-2 in. (2.5-5cm) of beads and the other bar end. Go back through all the beads and the first bar end (photo c). Retrace the thread path, tie a few half-hitch knots (Basics), and trim.

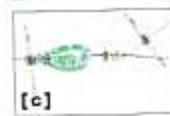
Another option is to make a bead-and-gemstone dangle to hang from one bar end of a clasp (above, right). Begin as above, but string about 3 in. (7.6cm) of beads, and omit the second bar end. Finish as above. Wear this design as a Y-necklace with the clasp in front. — Barbara Schwartz, East Meadow, New York



[a]



[b]



[c]

Cleaning tarnished spacers

Cleaning tarnished spacers thoroughly can be difficult because they're so small, so I devised the following method:

To polish spacers on a finished piece, spray a cotton swab liberally with Hagerty's Silversmith's Spray Polish (or other spray polish), and rub the swab over each spacer until it's shiny. To polish loose spacers, place them on a cloth diaper or cotton rag, spray them with polish, and rub in a circular motion until shiny.

— Kelli Peduzzi, Poughkeepsie, New York

Chopstick solution

Use round chopsticks that come with Asian take-out as starting forms for tubular seed bead stitches. The chopsticks are smooth so your thread won't catch, and the tapered end makes them easy to slide into your beaded tube. Perfect!

— Marissa McConnell, Minnetonka, Minnesota

Pretty in Pearls

String clusters of pearls and crystals using an easy needleweaving technique

designed by Sheilah Cleary

necklace by Jill Cremer

After taking Sheilah Cleary's class on using a modified needleweaving technique to create a necklace featuring a tagua nut centerpiece, Jill Cremer adapted the design with pearls, crystals, and a mother-of-pearl shell. That's the virtue of the design, according to Sheilah. It can go from the rainforest to the beach and anywhere in between.

step by step

For instructions on how to end and add a weaving thread, see p. 100.

Necklace

[1] Determine the finished length of your necklace. (Mine is $20\frac{1}{2}$ in./52.1cm.) Subtract the length of the clasp, divide that number in half, and add 4 in. (10cm). Cut four pieces of Conso to that length. These are the core threads. Center the clasp on all four of them.

[2] Thread a needle with 1 yd. (.9m) of Conso to use as your weaving thread. Leaving a 2-in. (5cm) tail, place the weaving thread to the left of the core threads directly under the clasp (photo a).

[3] Hold the weaving thread's tail, the core threads, and the clasp in your left

hand. (Lefties, please reverse these directions.) To begin weaving, bring the needle under the four threads on the left and over the four threads on the right (figure 1, a-b). Then, go under the right threads and over the left threads (b-c). Complete a figure 8 by going behind the left threads (including the weaving thread's tail), ending at the center of the two groups of thread (c-d).

[4] Repeat step 3 for $\frac{1}{4}$ in. (6mm) (figure 2).

[5] Pick up a 3mm pearl and a 15° seed bead. Skip the 15° , and sew through the pearl again. Position the beads next to the woven threads (photo b). If your pearl is a teardrop shape or has an offset hole, don't pick up a 15° ; just string the pearl and position it next to the woven threads (photo c).

[6] Weave three to five figure 8s as in step 3.

[7] Randomly add 3mm and 4mm pearls as in steps 5 and 6 for about $1\frac{1}{2}$ in. (3.8cm). Make sure to position the pearls on the right and left sides of the woven threads.

[8] Trim the weaving thread's tail close to the weave. For the next 3 in. (7.6cm), gradually begin placing the pearls closer together, adding 5mm, 6mm, and 8mm pearls and randomly placing a 3mm or 4mm crystal between the larger pearls and the 15° .

[9] For the next 5 in. (13cm), or until you reach the center of your necklace, incorporate the larger pearls and crystals. About 3 in. from the center, use the largest pearls, and fill in any gaps with smaller pearls. Most of the woven core threads should be



hidden by the pearls.

[10] To add the focal piece, sew through its top hole from front to back, pick up a pearl and a 15° , and sew back through the pearl and the top hole of the focal piece. Weave one figure 8.



Richly embellished with pearls and crystals, the necklace features a beautifully carved shell cascading with fringe. The close detail is shown in the inset photo (above).

CYNCAH

MATERIALS

- necklace 20½ in. (52.1cm)
- 65 x 35mm shell focal piece with 5–7 holes (Bead Station, 949-859-2323)
- 100 8–12mm assorted pearls
- 2 16-in. (41cm) strands 6mm pearls
- 16-in. strand of pearls in each of the following sizes: 3mm, 4mm, 5mm
- 80 3–4mm assorted crystals
- 3g size 15° seed beads
- pearl clasp (Bead Station)
- Cono thread, size G
- beading needles, #13
- chainnose pliers (optional)



EDITOR'S NOTE:
When embellishing the focal piece, start on the back with a short length of needleweave threads. Bring each group of threads to the front, add pearls as desired, and go to the back through another hole. Weave the threads that pass from hole to hole on the back for a neat finish. Work from the uppermost holes to the bottom edge.

Ending a weaving thread

Secure the weaving thread when it is approximately 3 in. (7.6cm) long. Working on the back of the woven section, bring the needle through 1 in. (2.5cm) of the weave on one side, above the last figure 8. Be careful not to pierce the threads in the weave. Use chainnose pliers to gently pull the needle through, if necessary. Then, trim the thread as close to the weave as possible.



FIGURE 1

Adding a weaving thread

Using a 1-yd. (.9m) length of thread, position the needle in the other side of the woven threads, approximately 1 in. above the last figure 8. Sew down through the woven section, leaving a 1-in. tail. Continue weaving as before. Trim the tail close to the woven threads once your new weave is a few inches long.



FIGURE 2

[11] Bring the needle back through the woven threads as if ending a thread (see above). Use this thread to fill in any gaps between the pearls at the chunkiest part of the necklace. End the thread, and trim.

[12] Thread a needle on one of the remaining core threads, sew through the top hole of the focal piece, and add a pearl as in step 10. End the thread. Repeat, adding a total of four pearls of various sizes to the front of the focal piece. The five remaining threads will be used to secure the second half of the necklace in step 15.

[13] Repeat steps 1–10 to make the second half of the necklace and to connect it to the focal piece.

[14] Repeat step 12 to add one more pearl to the top hole of the focal piece.

[15] Secure and end the remaining threads by weaving them, one at a time, into the opposite half of the necklace.

Embellishment and fringe

[1] Cut one 15-in. (38cm) and four 12-in. (30cm) lengths of thread. Using the 15-in. length as the weaving thread, start at the center of the four threads, and weave the length between two holes on the upper back of the focal piece. (See the photo at left.)

[2] Bring four thread ends through one hole from back to front. Bring the weaving thread and the other four through a second hole. Leave one group of threads to become fringe in step 5.

[3] Thread a needle on any thread, and pick up enough small pearls to reach another hole.

Sew through that hole to the back of the focal piece. Repeat with the other threads in this group, overlapping and twisting the strands between holes on the front of the focal piece.

You don't have to add pearls to every thread. Bring the unused threads behind the pearl threads and through to

the back of the focal piece.

[4] Weave the strands together on the back until the threads reach a hole at the bottom of the focal piece.

[5] Bring the threads to the front. Working one thread at a time, pick up pearls and crystals for the desired fringe length. Then, pick up a 15°, skip the 15°, and sew through all the beads in the fringe. Continue to the back of the focal piece. Secure the tail in the woven threads on the back, and trim. Repeat with the other threads in this group and with the threads set aside in step 2. •

Sherilah Cleary lives in Laguna Hills, California. Contact her at (949) 587-2879, shebeads@aol.com, or shebeads.com. She will be teaching at the Bead&Button Show in Milwaukee in June.

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Celie Fago

Artistic mastery of a single medium is no mean feat. It can take years to develop a distinctive voice in any discipline. Celie Fago's extraordinary achievement is that she found her voice within three distinct media and melded them into a richly evocative oeuvre all her own.

Excellence in Bead Artistry Award

by Pam O'Connor



Hollow-form box bracelet
(2003) $\frac{1}{8}$ x $\frac{1}{8}$ x $\frac{1}{8}$ in.
(2.2 x 2.2 x .6cm) 24k gold
keum-boo, 18k gold, silver.

Celie Fago's groundbreaking work with polymer clay and Precious Metal Clay (PMC) as well as her elegant metal work have distinguished her as an artist, an innovator, and a teacher.

Inspired by ethnic jewelry, the talismanic adornments of various cultures, and botanical structures, Celie's work celebrates texture and pattern while being wholly attentive to form. An example of her most recent work, the hollow-form box bracelet (opposite), is distinctive not only for the rough-hewn appearance of each component, but also for the way each hinge is pegged with a delicate trio of organic-looking bars. Every surface of each box is inscribed with enigmatic snippets of various texts and scripts.

Celie achieves her rich patterns and multiple hues by combining a polymer clay technique called tear-away, developed by Gwen Gibson, with *keum-boo*, an age-old Korean technique for applying gold leaf to silver.

Last year, Celie published *Keum-Boo on Silver*, a book covering both the Korean technique and the tear-away method for texturing metal clay.

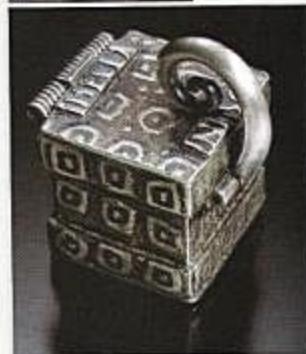
"I wrote the book because there wasn't one available in English, and everyone thinks that *keum-boo* is a complicated and obscure technique when it's not," says Celie. "It covers methods for both traditional metal-work and for PMC because I wanted the broadest audience. But this technique is perfectly suited to PMC because, in *keum-boo*, pure gold foil is fused to pure silver. Since PMC is pure silver to begin with, it's ideal for *keum-boo*."

Her pod ring (top, near right) is formed in metal clay, fired, and fused with 24k gold using the *keum-boo* technique. Then, 18k gold wires are "drawn" into balls using a traditional metalsmithing technique, and they pierce the central component.

"This is what I am exploring right now," asserts Celie. "I've spent years



Pod pod ring (2004) 1 x 1/8 x 1/4 in. (2.5 x 1.6 x .6cm) metal clay, 24k gold *keum-boo*, 18k gold.



Box, open and closed (2005) 9/16 x 9/16 in. (1.9 x 1.6cm) metal clay, fine-silver wire.

Inspired by ethnic jewelry, the talismanic adornments of various cultures, and botanical structures, Celie's work celebrates texture and pattern while being wholly attentive to form.



Rolling impression tool (1996) 3 1/2 in. (8.9cm) polymer clay, fine silver, sterling, brass, 23k gold leaf.

6

Habits of a Highly Creative Person

1 *Never enter a restaurant or café without a sketchbook. It's something my father used to do. It's good to be sure that nothing will slip away when inspiration strikes. Even more importantly, it creates an attitude toward one's work as omnipresent.*

2 *Take care of your most important tools – your hands. My father impressed upon me that as an artist I rely wholly on my hands. And, as a maker of jewelry, this is more true than it was when I painted. I use every one of my digits when I work.*

3 *Find ways to schedule an aspect of your work into every part of your day. For instance, since sanding and polishing my work requires less concentration, I do much of it in the evening while watching a movie.*

4 *Challenge your natural tendencies. My initial impulse is to conceive things symmetrically, but when I push myself to resist that, I often find the creative answers very satisfying.*

5 *Keep in touch with what's going on in your medium. The creative fields are dynamic, and the best work is never done in a vacuum.*

6 *Give back. Support your passion by teaching and volunteering, etc. Five years ago, after she graduated from college, Jennifer Kahn became my apprentice and teaching assistant to learn metal clay, metalsmithing, and polymer. It has been wonderfully beneficial for both of us. – Celie Fago*

mucking around in 'tear-away land' to fine-tune the technique. When it works the right way, you get these amazing textured plates that have the perfect degree of relief for PMC and keum-boo, but it has other possibilities."

Over the years, Celie has produced an exceedingly fine collection of work that is among the very best that has been achieved with these media. Her ability to apply the genius of one medium to another demonstrates a creative aptitude that has been in development her whole life.

Early emphasis on creativity

Celie's perspective is shaped by a childhood spent in an artistic family. Her father had a successful career as an editor at Marvel Comics until the grind of life in New York City prompted him and Celie's mother to move their family to the New York countryside. There, her father established a career writing and illustrating children's books to which her mother, a painter and writer, contributed drawing and editorial work.

"My father, who lovingly built the house I grew up in, impressed me with his fanatical creativity. Every aspect of every endeavor was an opportunity for expression," she explains. "There was never any question about my future. It was assumed I would be an artist; I didn't feel I had a choice."

"My parents' encouragement took different forms, however. When I made a drawing they liked, my father expressed his praise by saying, 'That's a wonderful drawing. Let's make ten thousand copies and sell them as cards.' My mother, the painter, would say, 'Let's frame it and hang it on the wall.' From my father, I inherited keener skills to live by; from my mother, stronger principles for making art."

Eventually, suburbia began to encroach on their bucolic existence, and the Fago family decamped permanently to a former dairy farm in Vermont.

World explorations

While Celie now makes her home in a cottage on her family's farm, her curiosity about the world carried her far

once she reached adulthood. The 1970s found her traveling in Europe, South and Central America, North Africa, and Asia. For a year, she lived in the turret of a medieval castle in Tuscany and trained horses for steeplechase races. She later spent a decade in the Boston area, first as an art student, then as an artist working in oils and multimedia sculpture.

"When I painted, I found the color and thickness of the paint to be very satisfying and alluring, but it was ultimately two-dimensional," she recalls, "I longed for three dimensions. That's how I started in sculpture. It was satisfying, it was great, but it wasn't quite it. Then, in nineteen-ninety, a friend sent me buttons made of polymer clay. Here was a sculptural material with both form and color combined in one thing. It was my proverbial light bulb moment."

Discovering polymer clay

The more Celie found out about this new material, the more it appealed to her. She had abandoned oil painting because she was sensitive to the chemicals involved. Also, the polymer clay world was suddenly exploding with innovation. At first, she created small, expressive animal sculptures, carrying on a theme she'd begun in the 1980s.

"I soon discarded this direction after turning to jewelry," explains Celie. "I recognized that I had this personal consumer lust for beautiful adornment. Tory Hughes developed her polymer faux techniques in the early- to mid-nineties, and that was really exciting. Now, I could imitate all those precious things, things I had lusted after but not been able to purchase – like old turquoise. But, of course, once you imitate real things, you start to think of other things you wish to make."

One example is her faux ivory, as seen in her hand pendant (opposite, center). The spiraling layers of polymer clay endow this gracefully shaped hand with an intriguing complexity that suggests fingerprint whorls or even age lines. These artful marks and the hand's translucent depth are features that the genuine – and contraband – material could never supply.

CYNTHIA

While putting her own stamp on basic techniques for imitating ivory, malachite, turquoise, and other precious materials, Celia also developed techniques for carving cured polymer clay. Her work in this vein, seen in the needle case (top, right), is exceptional both for its graphic appeal and its precision, notably in the threaded polymer closure, a technique that Celia also developed.

A need for metal

"I had always been attracted to tribal artifacts," says Celia, "and as I got involved in making jewelry, I became more and more frustrated with available findings.

"Inevitably, when [the findings] came, they were highly polished and machine made. And even if they were not, they were not my own things. She began looking for classes on metalsmithing.

"This was a huge step," she says, "but I didn't realize how large an undertaking it was. I remember thinking in my first metal class, what would you use to cut a sheet of metal, some kind of scissors?"

Soon, she was spending every day at the League of New Hampshire Craftsmen studio working on her metalsmithing skills. Eventually, she apprenticed to Kerstin Nichols, a classically trained metalsmith and jeweler.

Celia's ardor for working with precious metal grew to match her love for polymer clay. "I really feel that polymer clay needs metal," she explains. "It needs it both on the practical level of closures and connections, but also for the aesthetic weight that metal provides."

Her carved bangle bracelets (bottom, right) are excellent examples of this union. The wonderful, almost reptilian look of each bangle's surface is complemented by a dynamic assortment of metal, polymer clay, and bead charms. Celia's imaginative take on the concept of "charm" eschews any conventional or Western connotation. Rather, these boldly imagined ornaments suggest that they could easily be amulets to mark hard-won achievements or momentous passages.



Incised black needle case (1998) 4½ in. (10.1cm) carved polymer clay with threaded closure, sterling inset, stainless steel needles.



Hand pendant (1996) 2½ in. (7cm) polymer clay, fabricated and roll-primed fine silver; sterling, red and yellow brass.

"Drawn, etched, painted, sculpted, carved, incorporated into shrines, the hand has followed (or led) me for 30-odd years, symbolizing the uniquely human power to craft objects of delight."



Carved bracelets (2005) 3½ in. (8.9cm) carved polymer, metal clay, sterling, brass.

"Polymer clay is a sculptural material with both form and color. It was my proverbial light bulb moment."

Discovering metal clay

Celie describes her work with polymer clay and metal during the 1990s as immensely satisfying. Then, Kathleen Dustin, another noted polymer clay artist, showed her some work she had done with metal clay.

"Kathleen was doing astoundingly beautiful work back when everyone else was doing textured blobs," remembers Celie. She was intrigued enough to take a class, and she started to explore metal clay's possibilities on her own.

While teaching at the Haystack Mountain School of Arts in Maine, renowned metalsmith Tim McCreight, who was in her class, encouraged Celie to pursue her work with PMC. Soon after, he asked her to be a liaison for the material to the polymer clay community.

"It was so interesting that I had happened upon a material that was both a clay and a metal," she says. "And PMC, like polymer clay, is a pioneer material; I'm still discovering things about it. I think the best work in [metal clay] retains a vestigial clayness that sets it apart from cast or fabricated metal."

This characteristic is prominent in Celie's linked bracelet (below). The jagged edges of each component are like shards from an ancient clay tablet. The patina she achieves with keum-boo and oxidizing enhances the textures while softening the contours of this bold piece. Like much of her current work, the texture is derived from fragments of text imprinted on the metal.

"As long as I can remember, I have been fascinated with language – text, letters, etymologies, translations; the idea of language and its origins; the meanings of words as they vary from culture to culture; and the look of language – backwards, forwards, upside down. Also, collage – the idea of cutting up the text of different languages and juxtaposing the pieces, mixing cultures and the content – intrigues me. It's my small, microcosmic way of both observing and acting upon the world."

Taking time to teach

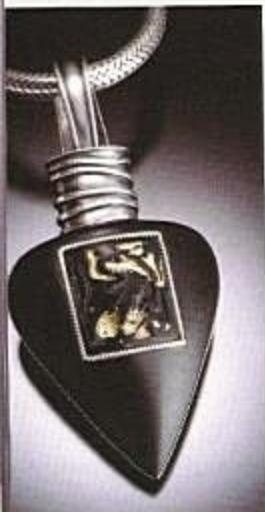
Despite the energy it takes to remain in top form in three different media, Celie sets aside a portion of each year to teach. She holds annual workshops at her home in Vermont, and she teaches around the country (including at the *Bead & Button Show* in Milwaukee). Occasionally, her teaching takes her much farther away. Last year she taught in Japan at the country's first PMC conference. In November 2006, she has a workshop scheduled with Susan Lenart Kazmer in Mexico and one next year at Gwen Gibson's place in southern France.

"I enjoy getting out of the studio to teach, and I'm excited about collaborating with Susan. I think there will be an interesting synergy between our approaches," she says.

Her creative enthusiasm and her appetite for discovery have imbued Celie's work as an artist and as a teacher. A recognized trailblazer in the polymer clay and metal clay communities, she has established a reputation as a generous teacher and colleague. This and the gorgeous alchemy evident in her work with polymer clay, metal clay, and metal have earned her this year's Excellence in Bead Artistry Award. •

Celie Fago will be teaching at the Bead & Button Show in Milwaukee in June. Learn more about her work and teaching schedule at celiefago.com.

Pam O'Connor is a contributing editor for Bead & Button. Contact her at pamopal@msn.com.



Black ibis pendant, (1998)
2½ in. (7cm)
polymer clay,
fine silver,
sterling.

Bracelet, (2005)
component
size: 11½ x
1¼ in. (4.3 x
3.2cm) metal
clay, 24K gold
keum-boo,
sterling.



Tie One On

Knotted leather cord and beads team up in a versatile choker

by **Miachelle DePiano**

Dress up leather cord with large beads and a glass pendant in this fast and easy choker. Using just two knots – the square and the overhand – even those who have never done macramé can complete this piece with confidence. The zigzagging knotwork provides a chic setting that can go dressy or casual, and an asymmetrical finish lends a playful attitude.

step by step

- [1] Cut the leather cord into three 3-yd. (2.7m) lengths. Gather them so the ends are even with each other, and fold them in half. Make an overhand knot (Basics, p. 128) near the fold, leaving an opening large enough for the tip of your index finger to fit through (photo a).
- [2] String a 6mm bead over all six cords (photo b).
- [3] Pin the knot to the macramé board, and spread out the cords. Number them 1–6 from left to right. Make a square knot (figures 1 and 2) around cord 2 with cords 1 and 3 (photo c).

Macramé square knot

- [1] Cross the right-hand cord over the core and the left-hand cord under the core. This creates a loop between each cord and the core. Pass the right-hand cord through the loop on the left from front to back and the left-hand cord through the other loop from back to front (figure 1).

- [2] Cross the left-hand cord over and the right-hand cord under the core. Pass the cords through the loops (figure 2), and tighten.



FIGURE 1



FIGURE 2

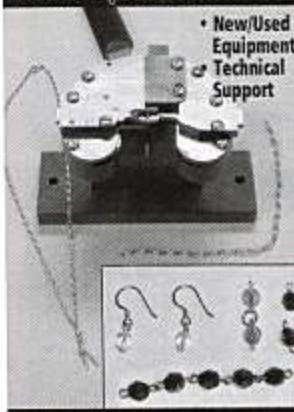


A glass mushroom pendant attracts attention as the focal point of this handsome choker. The large, glazed, ceramic beads provide modern appeal.

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Tips & Techniques



Making inexpensive bead boards

Like most beaders, I often have more than one project going at a time. Since I only have one bead design board but still want to see my designs as I lay them out, I have found a way to make my own disposable boards. These are portable, inexpensive, and great to have on hand for a jewelry-making party.

To make one, cut an 8 1/2 x 11-in. (21.6 x 28cm) piece of cardstock in half so you have two pieces that are 4 1/4 x 11 in. (10.8 x 28cm). Fold one piece in half lengthwise. Then fold the edges back toward the center fold, making an M shape. Mark the center with a 0 and, using a ruler, mark 1/2-in. (1.3cm) and 1-in. (2.5cm) increments in each direction. Place your beads in the channel, using 0 as the center, as on a commercial design board. Make another board with the other piece of cardstock.

—Tracy Kirk, Clarksville, Tennessee

Separate components

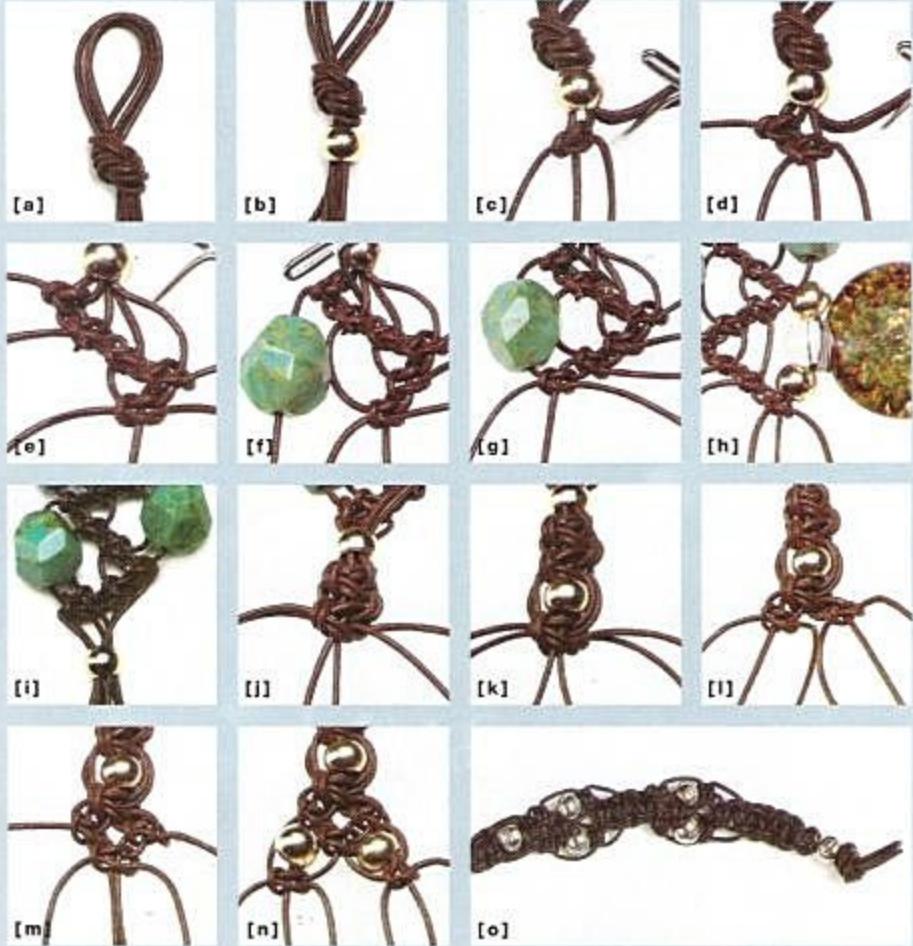
One of the best beading tips I ever received was from a beading instructor who does restoration and repair work. She recommended that I use a separate piece of thread for each component of my work. For example, if making a bracelet, use one thread to make the base, a second thread for embellishments, a third for one clasp half, and a fourth for the other clasp half. If any of these components break, the break is confined to that segment and is easy to repair. —S.J. Sanchez, Albuquerque, New Mexico



Counting rows

To keep track of your progress while loom-weaving, slide a beading needle through the tenth row of beads; then, after weaving ten more rows, move the needle to the 20th row, and so on. If you keep track of how many times you move the needle, you'll never need to count more than a few rows of beads at a time. —Scena Friedenberg, Scotch Plains, New Jersey

*Correction to the April 2006 issue:
Beadalon's DandyLine is available
in five sizes, ranging from 10 lb. test
(.004") to 50 lb. test (.012").*



[4] Renumber the cords 1–6. Make a square knot around cord 3 with cords 2 and 4 (photo d).

[5] Repeat across, each time setting aside the left-hand cord, picking up the next cord on the right, and making a square knot around the middle cord of the three-cord group.

[6] After you've made a knot with cords 4 and 6, work the pattern in reverse. Begin by making a square knot

with cords 5 and 3 (photo e). Continue tying knots to the left. Before making the knot with cords 3 and 1, string a 14mm bead (photo f).

[7] Tie the knot (photo g), and work the pattern to the right. Again, before knotting with the final three cords, string a 14mm.

[8] Continue working this pattern until you're preparing to string the 12th bead. Instead of stringing a 14mm,

string a 6mm, the pendant, and a 6mm. Tie the knot as usual (photo h).

[9] Continue working the pattern until you've strung 22 14mm. String a 6mm over all six strands (photo i).

[10] Tie two square knots, using cords 1 and 2 and 5 and 6 to knot around cords 3 and 4 (photo j).

[11] String a 6mm over the two middle strands, and tie a square knot after it as in step 10 (photo k).

MATERIALS

- necklace 14½ in. (36.8cm)
- glass pendant
- 22 14mm beads
- 10 6mm large-hole beads (holes must be able to accommodate six strands of 1mm leather cord)
- 9 yd. (8.2m) 1mm leather cord
- macramé board or self-healing Styrofoam pad
- T-pins

EDITOR'S NOTE: Leather cord can be as much as 25 percent thicker than its labeled diameter. Try to find cord that is as close to 1mm as possible, as using cord that is even a bit thicker will alter your results. Furthermore, leather cord is relatively weak and is easier to break or tear than you may expect. If, as you're knotting, you see a crack forming in your cord, grasp the cord above the crack, and proceed. As long as you're careful, you should be able to get past the crack without breaking the cord. The structure of the macramé should support the cracked cord and prevent further damage.

[12] Separate the cords into two groups of three. Make a square knot around cord 2 with cords 1 and 3 and around cord 5 with cords 4 and 6 (photo l).

[13] Tie a square knot around cords 3 and 4 with cords 2 and 5 (photo m).

[14] String a 6mm on cord 2, and tie a square knot with cords 1 and 3. String a 6mm on cord 5, and tie a square knot with cords 4 and 6 (photo n).

[15] Repeat step 13.

[16] Repeat step 10.

[17] Repeat steps 12–14.

[18] Repeat step 13.

[19] Tie three square knots, using cords 1 and 2 and 5 and 6 to knot around cords 3 and 4. Test for fit. Make more or fewer knots as needed.

[20] String a 6mm, and tie an overhand knot against it. Slip the knot through the loop you made in step 1 to make sure it won't slip out. If it's too small, make another knot over the first.

Test again, and make any necessary adjustments. Trim the cords evenly about $\frac{1}{4}$ in. (6mm) after the knot. Photo o shows this end of the necklace. •

Miachelle DePiano owns Cosmopolitan Accessories. Contact her at 8490 S. Power Rd., Ste. 105190, Gilbert, Arizona 85297, (480) 242-9094, or email her at cosmoaccessories@cox.net.

It's Good to Be King



MATERIALS

- one lion pendant
- Premo Sculpey clay
- 2 oz. ecru
- 2 oz. gold
- 2 oz. raw sienna
- ½ oz. blue pearl
- 2 5-6mm garnet beads
- 12-24 5mm potato-shaped pearls, brown or silver
- 6-12 5mm round carnelian beads
- 1-2 yd. (9-1.8m) 28-gauge craft wire
- 4 in. (10cm) 14-gauge wire, or metal crochet hook
- Sculpey satin glaze or other clear varnish
- acrylic paint: burnt sienna, raw sienna, or burnt umber (optional)
- 2 index cards or cardstock
- craft knife or tissue blade
- flatnose or chainnose pliers
- needle tool
- paracouch
- pasta machine
- sponge (optional)
- toaster oven with baking sheet
- wire cutters
- wooden clay-modeling tool



Embellish a polymer clay lion with pearls and gemstone beads for a truly royal pendant.

designed by **Christi Friesen**

step by step

Prepare the clay

- [1] Condition the clay (Basics, p. 128) by running each color through the pasta machine on the widest setting.
- [2] Combine 1 oz. of ecru with ½ oz. each of raw sienna and gold to make the base color. Run the colors through the pasta machine several times. While the clay still has some streaks in it, cut off about one-third, and set it aside for the mane. Blend the remaining two-thirds thoroughly.
- [3] Cut two lima-bean-sized

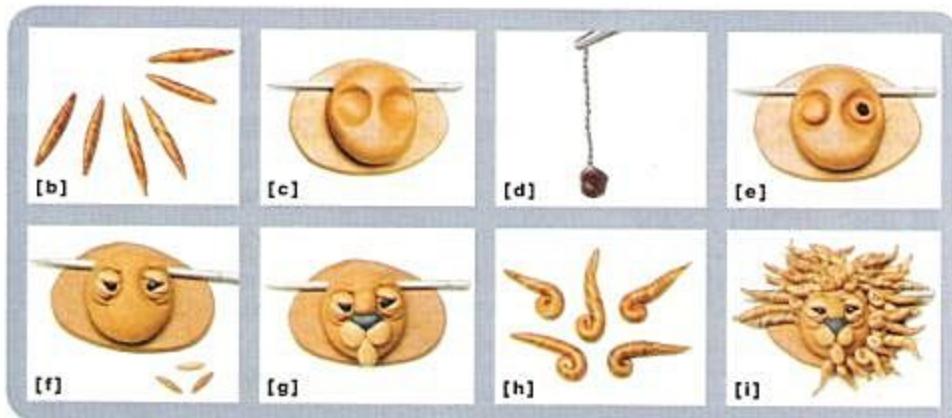
pieces of the base-colored clay. Lighten one by mixing it with a small amount of ecru. Darken the other by mixing it with a small amount of raw sienna. These are accent colors for the face.

[4] Using the clay set aside in step 1 and small amounts of the accent colors, prepare small snakes of clay for the mane by twisting long pieces

of clay together (photo a). Fold the twisted clay, and twist it again. The more it is folded and twisted, the finer the streaks of color will be. When the streaks are well-distributed, break off small pieces, and twist them into 1-in. (2.5cm) snakes (photo b). Make a lot of these so your lion can have a full mane. For a little variety, add



[a]



a very small dab of blue pearl clay to some of the twists. A little blue goes a long way.

Make the head

[1] Roll two approximately 1-in. balls of base clay. Flatten one slightly. Flatten the other, and run it through the pasta machine on the widest setting to make a flat oval. Place it on clean white cardstock.

[2] Lay a 4-in. (10cm) piece of 14- or 16-gauge wire or a crochet hook across the oval, about $\frac{1}{2}$ in. (1.3cm) from the

top. This will hold open a hole for later stringing.

[3] Place the slightly flattened ball on top of the oval, just covering the wire, and press firmly to attach. Make the eye sockets by indenting the clay with two fingers (photo c).

Add details

[4] Roll three $\frac{1}{4}$ -in.-diameter balls of base or accent clay for the cheeks and chin. Keep the cheeks round as you press them in place. Shape the chin into a teardrop, and wedge the pointed end between the cheeks.

[5] Make the nose with a small triangle of blue pearl clay – either straight from the package or blended with a little raw sienna for a more muted tone. Aim the point of the triangle toward the lion's chin, and flatten it as you press it in place. Make the bridge of the nose with a small wedge of base or accent clay, and press it in place (photo g).

[6] Make the mane with the twisted snakes. Coil one end of some before pressing them in place (photo h). Position them all around the lion's face, and layer them for fullness (photo i).

[7] Make several rice-shaped pieces for the chin hair. Position them on the chin, and smooth them in with a wooden modeling tool.

Embellish and finish
[1] Using the same method as for the eyes, make more



EDITOR'S NOTE:

While Christi used the same basic techniques for all the lions shown on these pages, she changes the details to give each lion her own character. Customize the details to make your own lovable lion that's like no other: Choose different clay and bead colors, make the face long instead of broad, or insert short wire whiskers.



[j]



[k]

wired-bead accents (photo j). This lion sports pearls and carnelian beads, but you may use whatever your bead supply allows. Sink the beads randomly into the mane (photo k).

- [2] Using the needle tool, texture the lion's cheeks.
- [3] Place the lion — still on the cardstock — on a baking sheet, and bake according to the manufacturer's instructions.
- [4] Let cool. While the clay

is still warm, grasp one end of the wire or crochet hook with a pair of pliers, and remove it from the stringing hole by gently twisting and pulling it. Let the lion cool completely.

- [5] Add an optional patina by applying acrylic paint to a small section with a dry brush. Then immediately wipe off the excess with a damp sponge so that paint remains only in the crevices and textured areas. Work quickly and carefully — acrylic dries fast.
- [6] Whether you opted for

the patina or not, coat the clay with a clear, protective glaze. Place the lion on clean cardstock, and bake at 200°F for 10 minutes to set the glaze. Remove, and let cool. •

Christi Friesen will be teaching and exhibiting at the Bead&Button Show in Milwaukee in June. Contact her about her polymer clay creations at christi@cforiginals.com.

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Cynam

Bead Soup

PBS beading show wins Telly Award

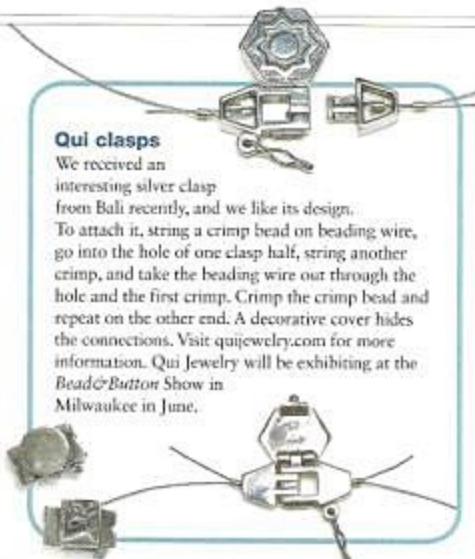
We've been letting readers know about *Beads, Baubles, and Jewels*, the first beading series on public television, since it started airing in 2004. From the start, the editors of *Bead&Button* and *BeadStyle* magazines have been regular guests on the show. Now, we're delighted to report that the series has won a bronze Telly Award for outstanding television production. Like the Emmy Awards, which recognize the best in network programming, the Telly Awards celebrate local, regional, and cable productions.

According to *Beads, Baubles, and Jewels* Producer Kathy Stull, the show reaches 128 PBS stations, representing close to 62 million households across the country. To find out if and when the show is on in your area, visit beadsbaublesandjewels.com.



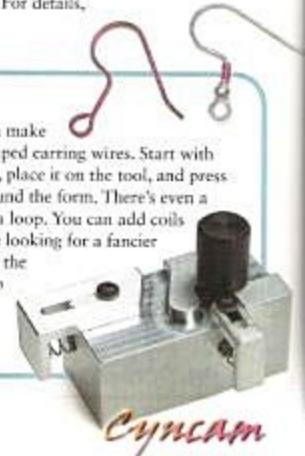
Boomerang beading loom

If you enjoy working with fine tools and equipment, consider adding a cherry beading loom to your collection. This beautiful loom is easy to warp, works in either a horizontal or vertical position, and allows up to 21 in. (53cm) of weaving length. The looms come in three sizes: standard (work area is 4 x 21 in./10 x 53cm), \$124.50; wide-body (8 x 21 in./20 x 53cm), \$149.50; and basic (4½ x 14 in./11.4 x 36cm). The company makes crochet hooks with hardwood handles, too. For details, visit the Boomerang website, boomerangpro.com.



Qui clasps

We received an interesting silver clasp from Bali recently, and we like its design. To attach it, string a crimp bead on beading wire, go into the hole of one clasp half, string another crimp, and take the beading wire out through the hole and the first crimp. Crimp the crimp bead and repeat on the other end. A decorative cover hides the connections. Visit quijewelry.com for more information. Qui Jewelry will be exhibiting at the *Bead&Button* Show in Milwaukee in June.



EZ Earring

This clever little device will help you make an endless supply of consistently shaped earring wires. Start with a 2-in. (5cm) piece of 20-gauge wire, place it on the tool, and press the two levers to shape the wire around the form. There's even a simple attachment to help you turn a loop. You can add coils or beads to the earring wire if you're looking for a fancier finding. For more information about the EZ Earring, visit danrek.com, or stop by their booth at the *Bead&Button* Show in Milwaukee in June.

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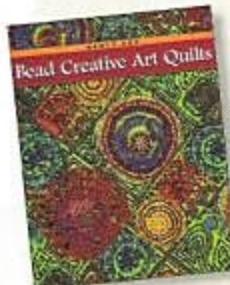
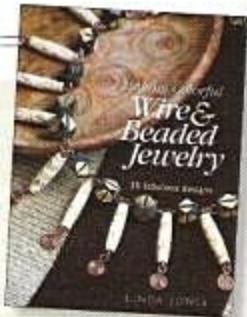
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Bead Soup

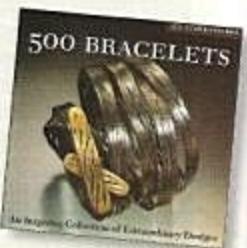
Making Colorful Wire and Beaded Jewelry

Linda Jones, *Interweave Press*, 2006,
128p., \$19.95, ISBN 1-59668-014-8.
Good wireworking skills are essential
for making jewelry. Beginners can
learn a variety of useful techniques
through Linda's detailed photos.



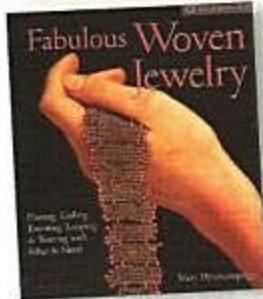
Bead Creative Art Quilts

Nancy Eha, *Creative Vision Press*, 2006,
104p., \$29.95, ISBN 0-9656476-3-3.
From basic fabric choices to bead-
embroidery techniques to design,
Nancy provides the how-tos and the
inspiration for creating beautiful
works of bead art.



500 Bracelets

Lark Books, 2006, 408p., \$24.95, ISBN
1-57990-480-7. The ninth book in
Lark's Artisan Series, *500 Bracelets*
catalogs some of the finest contempor-
ary work by jewelry-makers world-
wide. Excellent photos allow the artists'
workmanship, creativity, and, often, wit
to come through in every piece.



Fabulous Woven Jewelry

Mary Hettmansperger, *Lark Books*, 2006, 160p., \$17.95, ISBN
1-57990-614-1. Drawing upon her
experience as both teacher and artist,
Mary describes how to apply funda-
mental basket-making techniques –
plaiting, coiling, knotting, looping,
and twining – to both traditional
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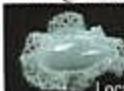
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Basics

KNOTS

Half-hitch knot

Exit a bead, and form a loop perpendicular to the thread between beads. Bring the needle under that thread and away from the loop. Then go back over the thread and through the loop. Pull gently so the knot doesn't tighten prematurely.



Overhand knot

Cross the ends to make a loop. Bring the end that crosses in front through the loop, and pull to tighten.



Square knot

Bring the left-hand thread over the right-hand thread and around.



Cross right over left, and go through the loop.



Surgeon's knot

Bring the left-hand thread over the right-hand thread twice. Pull the ends to tighten. Cross right over left, and go through the loop. Tighten.



POLYMER CLAY

Conditioning polymer

Conditioning softens and warms
clay, making it easy to roll and
mold. Knead the clay in your hands
or roll it through a pasta machine
on the widest setting ten times.

STITCHES AND THREAD

Brick stitch

Work off a stitched ladder (see Ladder).

Whenever possible, begin each brick stitch row so no thread shows on the edge. Pick up two beads. Go under the thread bridge between the second and third beads on the ladder from back to front. Go up the second bead added and then down the first. Come back up the second bead.

For the row's remaining stitches, pick up one bead. Go under the next thread bridge on the previous row from back to front. Go back up the new bead.

Conditioning thread

Use either beeswax (not candle wax or paraffin) or Thread Heaven to condition nylon thread (Nymo). Stretch the thread, then pull it through the conditioner, starting with the end that comes off the spool first.

Ending/adding thread

To end a thread, weave back into the beadwork, following the existing thread path and tying two or three half-hitch knots (see Knots) between beads. Sew through a few beads after the last knot, and trim.

To add a thread, start several rows below the point where the last bead was added, and weave through the beadwork, tying half-hitch knots between beads.

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Tips & Techniques

Israeli silver beads and clasp

Metal beads and findings

Metal beads and findings are great for adding character and durability to jewelry designs. A wide array of metal products are available, ranging from 24k gold and fine silver to pewter and brass, and it can be a challenge knowing what's what. Below is a brief description of the

metals that are commonly available at stores and online merchants. Be aware that unscrupulous dealers sometimes misrepresent products. If a price seems too good to be true, the item may not be genuine.

Our thanks to Keith Seib of Planet Bead and Sylvia Sur for their assistance.



Copper disk with inlaid sterling

Turkish silver beads

Bali silver spoon

Hill Tribe silver beads

East Indian silver star

Niobium wire wire

Metal look-alikes

Many styles of beads are available that look like metal but aren't. These include metallic-finished glass, plastic, and stone (pyrite and hematite).

These are all good alternatives to metal for some uses, but it's important to know what you're using.

Type of metal	Composition	Characteristics	Comments
Fine silver	99.9% silver	Lustrous white, soft, and malleable; the most inexpensive and accessible precious metal	Too soft to be made into beads; available as wire and is the resulting material in metal clay silver
Sterling silver	92.5% silver, 7.5% other, usually copper (92.5% is the minimum silver content for an item labeled "silver" in the U.S.)	The addition of copper or other base metal makes sterling silver harder and more prone to tarnishing than fine silver	Items sold as sterling should be stamped "925," "sterling," or "sterl"; however, no international agency exists to enforce this policy
Silver plate	Thin layer of pure silver over base metal	Looks much like sterling	Silver plating wears off over time
Bali silver	Sterling silver	Handmade in Bali; characterized by surface granulation and fine detail	Items labeled "Bali-style" are usually not made in Bali and are often not sterling
Hill Tribe silver	95%-98% pure silver	Handmade in Thailand; no two pieces are exactly alike	Natural themes, such as flora and fauna, predominate
Turkish silver	Sterling silver	Handmade in Turkey; characterized by surface granulation and filigree	Often lightweight and ornate
East Indian silver	Sterling silver, various alloys	Wide array of styles	Many "Bali-style" beads are made in India
Israeli silver	Sterling silver	Often smooth, sleek, and modern-looking	Usually high quality and relatively inexpensive
Mexican silver	Sterling silver	Often inlaid with stones	Vintage items may have lower silver content
Karated gold	24k = 99.9% gold; 22k = 91.3% gold; 18k = 75% gold; 14k = 58.5% gold; 12k = 50% gold; 10k = 41.7% gold	Bright yellow metal that does not tarnish or corrode; one of the most prized precious metals	All items sold as gold should be labeled with a karat designation; 10k is the minimum standard for gold in the U.S.
Gold-filled	10k or higher over base metal	Gold layer will wear off over time	Gold must account for at least 1/20 the weight of the piece to be called "gold-filled"
Gold plate	10k or higher over base metal	Gold layer will wear off over time	Gold layer is thinner than in gold-filled items
Gold vermeil	14k or higher over sterling silver	Gold layer will wear off over time	Nice, relatively inexpensive alternative to pure gold
Copper	100% copper	Reddish-gold metal that ages to warm brown	Develops green patina and can turn skin green
Brass	Copper and zinc alloy	Inexpensive gold-colored metal	Tarnishes and turns brown over time
Nickel	100% nickel	White metal that looks like silver	Many people are allergic to nickel
Pewter	Tin alloyed with various other metals	Soft, grayish-silver metal	Vintage pewter may contain lead
Niobium	100% niobium	Very strong and hard inert gray metal, usually anodized to various attractive colors	Hypoallergenic; great as earring findings
Surgical steel	Iron, carbon, chromium, and various other base metals	Has a smooth surface that prevents germs from attaching	Because it sometimes contains nickel, it's not a good choice for people with nickel allergies
German silver	Copper, zinc, and nickel	Looks like sterling, but contains no silver	Also known as "nickel silver" and "Alpaca silver"

Gold-plated cone



Vermeil bead and clasp



Patterns

Readers share their favorite seasonal patterns. Plus: We've got the *Bead&Button* Show's Bead Girl in peyote stitch.



Visit beadandbutton.com to see another pattern by 16-year-old Danielle.



This pattern may be photocopied for personal use.

▲ Snowflake bracelet

Celebrate winter in June with this loom or square stitch snowflake bracelet. Using 11° seed beads, it makes a 6-in. (15cm) band.

<< Beautiful butterfly

A floral motif in sunny summer shades graces this butterfly pattern. Designed for loom-weaving or square stitching with 11° seed beads, this would make a beautiful wall hanging.

—Danielle Eastley, Albuquerque, New Mexico

CYNTHIA